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BARTENDER
OF THE WEEK

Maddie



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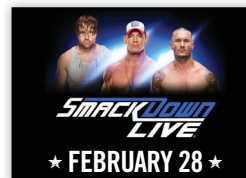
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MSHL BOYS' HOCKEY TOURNAMENT



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★ MARCH 27 ★

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GREEN DAY



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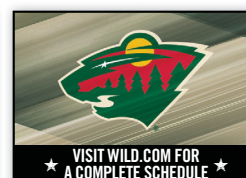
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THE SHORTLIST

Newly renovated concert venue looks to make a splash in St. Paul
citypages.com/slideshows



STEVEN COHEN

THE STAT SHEET

\$835,000

Amount of welfare U.S. Bank will get to build a new data center in Chaska

\$28,000

Amount donors contributed to pay off the overdue lunch accounts of 1,793 St. Paul students

\$450 billion

U.S. Bank's total assets, clearly not enough to survive without mooching from the little people

\$20 billion

Last year's profits for America's three largest airlines, which are now moving to charge customers to store overhead baggage

"I'm not so sure how 'progressive' the City Council really is. Collectively, they seem a lot better at appearances and tokenism than the real thing."

Reader Alan Muller responds to "Hodges supports higher Minneapolis minimum wage — if it protects tipped employees," at citypages.com.

FARGO ATTACKS!

THE MINNEAPOLIS CITY COUNCIL is considering halting business with Wells Fargo over the bank's funding of the Dakota Access Pipeline. That's left Dave Piepkorn, a Fargo city commissioner, trying to lure Wells Fargo's Minneapolis hub to his prairie burg.

In recent years, North Dakota has moved to the right of Mussolini, making it a receptive home to a bank that defrauds customers, screws Natives, and exacerbates climate change.

But there's a poison pill embedding in Piepkorn's pitch: Wells Fargo execs would have to live in Fargo, a fate so ghastly it's believed to be a deal killer.

POPULAR STORIES AT CITYPAGES.COM

After Vikings blowout, someone tried selling 'brand new' **U.S. BANK STADIUM** on Craigslist University of Minnesota **FOOTBALL 'BOYCOTT'** crushed in brilliant 'Dead Poet's Society' spoof [Video]

Giant arcade **SMAAASH** has taken over the fourth floor of Mall of America

Let's all be more like this Minneapolis man **RAVE DANCING** at a freezing bus stop [Video]

A running list of acts who refuse to perform at **TRUMP'S INAUGURATION**

BAD FAITH

For its attempt to become the worst employer ever, Mayo Clinic gets smacked by the feds

Maintenance workers at the Albert Lea Medical Center have been negotiating a new contract with Mayo Clinic for more than a year without an agreement.

The sticking point: Mayo wants the right to change their benefits — everything related to paid time off, vacation time, holidays, pension, health insurance, jury duty — whenever it wants to without the union getting involved. Which kind of defeats the whole point of a contract.

In return, Mayo has offered meager raises, which amount to just 10 cents more an hour for those with at least 20 years of experience working for the company, and eight cents more for everyone else. It's less than what they've offered to non-union employees.

(By contrast, CEO John Noseworthy's pay exceeds \$2 million. It's doubtful anyone

gets to arbitrarily change his Christmas vacation.)

Workers refused to agree to those terms, and Mayo refused to budge on its demands. Their current contract expired November 30 after more than a dozen negotiation standoffs and two days of picketing outside the medical center.

The Service Employees International Union (SEIU) filed a complaint on behalf of the maintenance workers with the National Labor Relations Board, the federal agency that oversees union rights.

Last week the Board vindicated SEIU, ruling that Mayo had indeed violated the National Labor Relations Act by "failing to bargain in good faith" when it insisted that workers waive their bargaining rights over benefits.

If Mayo doesn't take heed and start working with the union, the board will take the case to an administrative law judge.



SEIU MINNESOTA

Mayo Clinic wants a contract allowing it to change paid time off, vacation time, holidays, pensions, and health insurance without its workers' consent.

"For 18 months we've had these same proposals thrown at us, and it's a testament to the workers of Albert Lea that they've just said, 'No, we're not going to give up our bargaining rights, and it's illegal for you to ask that of us,'" says Jamie Gulley, union president. "[Mayo] can want to do anything they want, like that's their proposal. And the workers have said, 'That's a terrible deal.'"

This summer the SEIU, which also

represents workers who prepare hospital meals, filed a separate complaint against Mayo Clinic for outsourcing hundreds of food service jobs to Morrison Healthcare, a Georgia company. That complaint, which is still pending, alleges that Mayo's food administrator at the time gave the contract to Morrison because of a "long-standing personal relationship" with one of Morrison's executives. —SUSAN DU

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Run-On Sentence

While other states get smart, Minnesota cracks down on the evils of weed



Mike Mullen

Last New Year's Day, the employees at a Lunds distribution center in south Minneapolis knew something was wrong with the lettuce just shipped in from California. They could smell it.

Closer inspection revealed 260 packages filled with high-grade marijuana. They called the cops, who laid in wait for the shipment's recipient, one Steven Yang.

Yang would plead guilty to first-degree drug possession with intent to sell 258 pounds. At his sentencing this month, his attorney, Sia Lo, told the judge his 27-year-old client had no criminal record of any kind, and was currently caring for a disabled brother and his father.

Yang said his giant failed pot deal was "one of the biggest mistakes I've made in my life."

Judge Gina Brandt rubbed it in: "Mr. Yang, I hope this was the worst mistake you ever made."

Yang received a 74-month sentence. With good behavior, he'll be out around New Year's Day, 2021.

A month earlier, voters in four states passed measures to legalize marijuana for recreational use, bringing the total to eight. About 68 million people live in those states, and they're typically the kind of places — California, Washington, Colorado, Massachusetts — Minnesota regards as its cool, forward-thinking peers.

Yet on this one issue, Minnesota looks more like Florida, minus the gelled hair and the sunglasses tan line.

Earlier this year, lawmakers, cops, and

prosecutors struck a deal to rework the way we imprison drug felons. The new law increased the amounts of deadly drugs like meth and cocaine needed to trigger long sentences. But it also threw a bone to the law-and-order types, low-

On this one issue, Minnesota looks more like Florida than the states we regard as our cool, forward-thinking peers.

ering the weight of marijuana required to merit a long stint.

Sen. Ron Latz (DFL-St. Louis Park) says the deal was meant to lessen the penalties for users and addicts, while keeping harsh justice for those in the "economic enterprise" of drugs.

"Those drugs, like cocaine and meth-amphetamines, are maybe more noxious than marijuana is," Latz says. "But marijuana is still illegal in Minnesota, and this law reflects that."

So do state prisons: As of 2015, 466 inmates were doing time for offenses where the principal crime involved

marijuana. That's up from the 338 pot prisoners we had in 2004.

Yang's penalty looks even worse in context. In September, the Hennepin County Attorney got a 45-month sentence against John Heath, an Edina financial advisor who'd swindled two elderly women out of more than \$220,000. If Yang wanted a bunch of money, the court system would prefer he just stole from his ailing father.

Exactly one day before Yang's lettuce arrived, Donella Day caused a hit-and-run accident that killed Aisha Feels. In October, she was sentenced to 45 months. The average pot smoker's most severe vehicular offense is driving too slow on the way to White Castle.

Hennepin County Attorney Mike Freeman says he's far more interested in catching "rapists, murderers," and the creeps selling bad fentanyl, the opioid painkiller that's killed 18 people in Hennepin County alone this year.

But marijuana is much stronger now than it was in the 1970s, says Freeman — "10 to 100 times stronger." Yang had a lot: 260 pounds may be Hennepin's largest seizure in Freeman's 16 years in office.

"If the sentencing is too high, then the legislature ought to be talked to," Freeman says. "This sentence was not extraordinary. It's right in the ballpark."

If Yang lived in Seattle, he would not be a ward of the state. He'd be a businessman. Maybe not a good one — "obviously, he wasn't very skilled as a smuggler," Freeman quipped — but that determination should be left to the free market.

There aren't many issues where a state can save itself money by deciding to make some. This is one. Minnesota spent nearly \$2 million imprisoning marijuana offenders in 2015, a number that doesn't include probation. But that's dwarfed by how much revenue we're leaving on the table.

States like Washington (with its 37 percent tax on pot), Oregon (25 percent), and Colorado (30 percent combined city/local taxes in Denver), tax the hell out of marijuana. Oregon pulled in \$25 million in its first six months of legalization; Washington made \$250 million in two years. Colorado captured \$18 million... in August.

Instead of running up expenses, those states are using pot to pave roads and build water treatment plants.

When — not if — we finally legalize weed, maybe we can take some of the money and build a statue honoring Steven Yang, an honorable man if his "worst mistake" in 27 years on Earth was ordering a shipment of marijuana. The worst mistake Minnesota's made lately was locking him up. ☐

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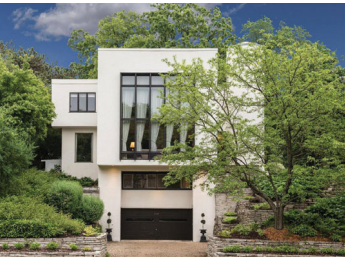
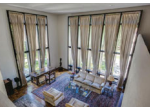
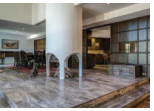
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**PAUL McCANDLESS
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JANUARY 16



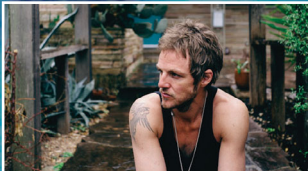
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JANUARY 17



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WITH ROBERTA GAMBARINI**
JANUARY 18 & 19



**NICHOLAS DAVID
WITH VIC VOLARE**
JANUARY 20



CHARLIE MARS
JANUARY 21



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JANUARY 23



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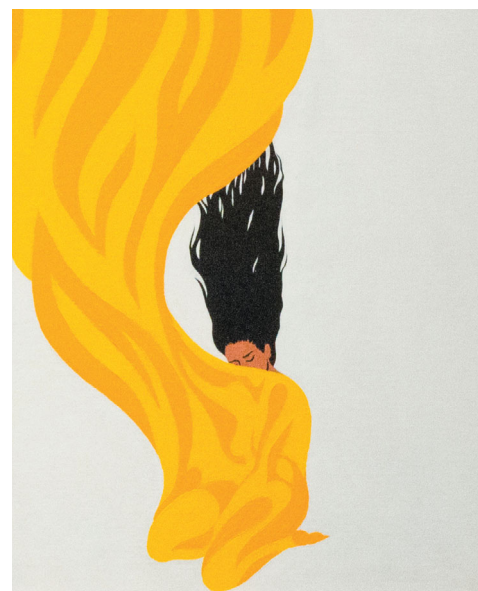
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COURTESY OF THE ARTIST, PHOTO BY HILARY ABE

AZA ABE

ARTISTS OF THE YEAR

For artist Aza Abe (née Erdrich), 2016 was a year of firsts. She became a mother and launched her inaugural solo show, “Synthesis,” at All My Relations gallery in Minneapolis.

“I’ve always wanted to be an artist. Ever since I was a kid, it was the only thing that I really wanted to do,” says Abe, who has created in mediums as diverse as comic art, beading, still life drawings, paintings, and book covers.

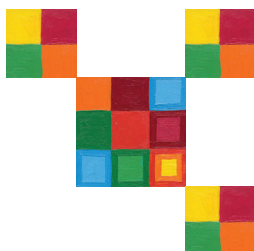
An orderly artist, Abe plans her paintings, chooses colors, then fills them in by grids. Symmetry is one continuous thread in her oeuvre; indigenous aesthetics, which she says come naturally to her as an Ojibwe woman, are another. Flowers, feathers, wildlife, and nature are frequently incorporated into designs that burst with celebratory colors that evoke the patterns of star quilts.

Abe was thrilled when approached by All My

Relations gallery about doing a solo show. She was six months pregnant when “Synthesis” opened in March; it closed just a few weeks before she gave birth. “It was a really special time in my life to bring my work out there,” she says. The hardest part wasn’t the preparation for the show, but the relinquishing of her art. “There were certain pieces, especially the beaded pieces, that took a long time to make. It’s an intimate and meditative process. Selling them was hard.”

Abe has found it challenging to balance motherhood and art, but she’s motivated by her mother, author Louise Erdrich, who raised a house full of children while prolifically writing books. Though she hasn’t been painting much lately, Abe does sketch her son while he sleeps.

Given this change in her personal life, as well as the current political climate, she anticipates that the focus of her work will evolve. “It’s really inspiring having created this life, and it’s a hard



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—*New York Times*

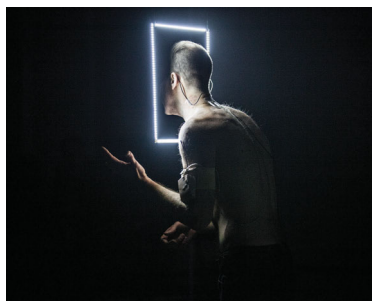


Photo: Maria Baranova



Photo: Whitney Brewer

FAYE DRISCOLL *Thank you for Coming: Play*

Thursday–Saturday,
January 12–14

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nium, postmodern wild woman.
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OKWUI OKPOKWASILI *Poor People’s TV Room*

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January 19–21

“Okpokwasili is quite simply a
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speaker, writer, mover, a siren
who draws us to danger.”
—*Chicago Tribune*

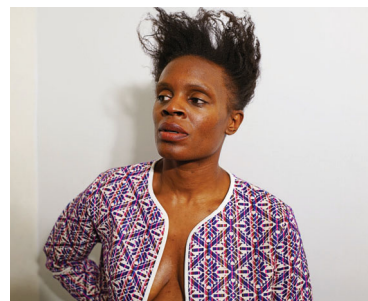


Photo: Peter Born



Photo: Martin Argyroglo

PHILIPPE QUESNE/ VIVARIUM STUDIO *La Mélancolie des Dragons*

Thursday–Saturday,
January 26–28

“One of the most poignant the-
atrical works I’ve witnessed.”
—*Chicago Tribune*

WALKER



Maria Bamford

NATALIE BRASINGTON



Jaime Carrera performing with Caitlin Karolczak

COURTESY PHOTO

time, thinking about what's going on in the country right now with our upcoming leadership," says Abe, who recently spent time at the Standing Rock protest site among the water protectors. "I've always been drawn toward the beautiful, and to symmetry, and to color, but I want the meaning [of my art] to mature as I do." —ERICA RIVERA

MARIA BAMFORD

How many people do you know who can tackle the stigma associated with mental illness, manage the pressure of being a comedy superstar, and still find time to hang out in Duluth every summer?

The answer is one, because there is only one Maria Bamford.

Bamford, whose career spans nearly three decades, has been a comedy heavyweight for years. In 2016, however, she cemented her reputation as a timeless performer who continues to get funnier, smarter, and all-around better as she goes. Her semi-autobiographical Netflix show, *Lady Dynamite*, received rave reviews from both fans and critics for its unflinching approach to mental illness (more specifically, Bamford's personal journey in managing her psychiatric condition). It not only approached these topics with

the type of silly, surreal presentation that long-time fans would expect, but did so in a way that was funny and unique, giving newbies the chance to discover her for the very first time. The show has already been picked up for a second season in 2017, allowing her the chance to grow and expand her story in a voice all her own.

In addition, she put out a new comedy album in 2016, the fifth of her career, and continued to tour the country performing live onstage, including two very sold-out shows this past summer at the Woman's Club of Minneapolis.

While she continues to slay late-night television appearances and huge rooms all over the country, she makes it a priority to head up to Duluth each summer, both to perform (Bamford says she still has anxiety about performing close to where she grew up for fear of disappointing people), and to maintain her reputation as a true-to-the-core Minnesotan. —PATRICK STRAIT

JAIME CARRERA

When it comes to losing beloved artists, this year has been monumentally awful. Prince, David Bowie, Leonard Cohen, and Gene Wilder are just a few of the people we'll mourn. For our local community, the hits kept coming as well. We wanted to give

a special mention to performance artist Jaime Carrera, who was taken from the world when a brutal case of pneumonia triggered an undiagnosed heart condition. Carrera had some interesting projects planned for this year, and had he lived, we are sure they would have been fantastic.

If you ever saw Carrera perform, you know how special he was. A choreographer, performance artist, dancer, punk musician, and photographer, he had an infectious charm and a willingness to try almost anything. Sometimes that meant dressing up in a loincloth and getting ketchup squirted all over him, sometimes it led to organizing an evening featuring aerobic moves from the 1980s, and sometimes it entailed exhibiting a photography collection of his cats. He gave exactly zero shits about what anybody thought, which meant you could never quite pinpoint what he was going to do next.

Carrera emigrated to the United States from Mexico when he was 17. He lived in Kansas and Chicago before moving to Minneapolis in the early 2000s. He identified as gay, and married his partner,

Nick Wirtz, at the beginning of 2016. His layered identities figured their way into his work, but not always in obvious ways. Carrera was always acting as an outsider. Uninterested in falling in line with trends,

he was always looking to go in the other direction, finding new, unexpected ways to create art.

It saddens us that we didn't get to see Carrera do one of his outrageous performance art pieces with Caitlin Karolczak

at Art-A-Whirl this year (Karolczak did create a tribute with Michael Cimino in Carrera's memory). It's also a travesty that he wasn't able to realize his solo piece, which explored his experience navigating a complicated gender identity as a young person, at the Red Eye. There are so many wonderful things he might have made for us, things we'll never get to see. Instead, we must rely on and celebrate our memory of him. —SHEILA REGAN

SARAH RASMUSSEN

When Sarah Rasmussen took the helm at the Jungle Theater, she inherited a strong, cherished organization. Over the course of

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Sarah Rasmussen

WILLIAM CLARK



Mike Lester

COURTESY OF THE ARTIST

a quarter-century, founder Bain Boehlke built the Jungle from a storefront startup into a local powerhouse known for showcasing detailed productions and fine acting on its intimate stage. Still, while Jungle productions were often called “top-notch,” they were rarely called “innovative.” It was clear there was room for growth.

With the February opening of *The Two Gentlemen of Verona*, Rasmussen showed just what that growth might look like. The all-female cast performed against a bright pink backdrop, with the audience spilling onto the stage and the actors returning the favor by striding out into the house. The performers’ sense of joy was contagious, and the production heralded a promising new era at the Lyn-Lake institution.

The rest of Rasmussen’s inaugural season saw the theater going from strength to strength. *Constellations* had Anna Sundberg and Ron Menzel performing a fractal love story on Kate Sutton-Johnson’s ethereal set. *Le Switch* was a poignant and hilarious meditation on same-sex marriage, the product of a newly forged partnership with the Playwrights’ Center. *Bars and Measures* explored social justice through jazz, and *The Oldest Boy* wowed audiences with its reverent and emotionally honest journey through Tibetan Buddhism.

As if that wasn’t enough, Rasmussen also directed a sweet *Sense and Sensibility* at the Guthrie, using a fresh Kate Hamill script she’d previously put onstage in Dallas. The production was evidence of the warm and welcome friendship between Rasmussen and the Guthrie’s new leader Joseph Haj — another example of Rasmussen’s knack for building bridges.

With the transition from Boehlke to Rasmussen, the Jungle found someone

who can preserve the organization’s considerable strengths while also opening new territory: new scripts, new performers, new sensibilities. What’s true of any individual show Rasmussen directs was also true of the entire first season she curated: Nothing was pro forma; every choice was made with thoughtful deliberation and an encompassing sense of fun.

The Jungle’s 2017 season looks equally intriguing: a Pulitzer-winning Nilo Cruz play (*Anna in the Tropics*), a Texas ghost story (*Lone Star Spirits*), a dark-comedy/rock musical (*Fly By Night*), a voyage through cyberspace (*The Nether*), and a *Pride and Prejudice* sequel of sorts (*Miss Bennet: Christmas at Pemberley*). Under Rasmussen’s dynamic leadership, it seems likely the Jungle will continue to house several of each year’s most-anticipated productions for a long time to come. —JAY GABLER

MIKE LESTER

Mike Lester is both one of the funniest and most terrifying comedians in the Twin Cities. His baby face may make him appear harmless (despite the fact that he’s been a comedy club regular since 2009, Lester is only 24 years old), but his dark, twisted sense of humor and serial killer-like delivery have allowed him to sneak up on unassuming audiences like a comedic Michael Myers.

Whether he’s talking about washing the

elderly as a senior caregiver, or punishing his parents for raising him wrong, Lester is the one comedian who has similarities to both Anthony Jeselnik and Harland Williams — which is basically the comedy equivalent of mixing chocolate with toothpaste. The only difference is that he gets you to enjoy the taste and keep asking for more.

This past year has seen Lester take the leap to breakout player on the local scene, regularly serving as a feature performer at Acme Comedy Co. and Rick Bronson’s House of Comedy while continuing to produce the ROSA comedy showcase at Dulono’s Pizza in south Minneapolis with Ben Katzner. Lester and comedian Robert Baril produce a weekly sketch series, *Lestaryl*, where he shows off his acting and character-work while tapping into the same sociopathic onstage persona that has made him a must-see talent for hardcore comedy fans and casual observers alike.

Despite the tone of his comedy, what makes Lester such an incredible artist is the fact that you can tell he’s legitimately having fun onstage — a talent that can’t be taught and many comedians sadly lack. As of late, Lester has begun to branch out and infiltrate the West Coast, so chances are he’s either going to become comedy’s next big thing, or the murder rate in Los Angeles is about to skyrocket. Probably both. Either way, he’ll continue to be a refreshingly unique

voice in an increasingly competitive local comedy landscape. —PATRICK STRAIT

BOY KISSES

Individually, the four core members of Boy Kisses Comedy — Turner Barrowman, Collin Klug, Robert Fones, and Drew Janda — are phenomenally talented. They’re standups, writers, sketch performers, internet personalities, musicians, and filmmakers. Together, they have formed the single hottest comedy group in Minnesota, if not the entire Midwest.

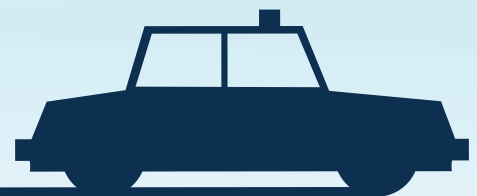
Over the past two years, their weekly comedy showcase at Universe Games in Uptown has gone from an underground comedy haunt to one of the consistently best places to see comedy. Each week, the Boys plan their show around a new theme; role-playing games, Mother’s Day, and *MTV Cribs* have all served as backdrops for their clever, unique sense of humor. Each event features live sketches, videos, songs, and, of course, standup.

As the rotating lineup of comedians varies from week to week (outside of the foursome), talent from both the local scene as well as national acts have graced the small stage, with names ranging from Twin Cities heavy-hitters like Andy Erikson and Patrick Susmilch to national headliners like Janine Brito and Emily Galati.

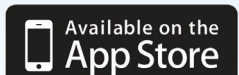
Aside from their antics onstage, the crew members crank out weekly online sketches that can be described as smart, strange, and hilarious. While some sketch groups start out hot and eventually peter out, Boy Kisses has only continued to get stronger. A major highlight this year was when one of their sketches hit it big and was featured on Comedy Central’s viral

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MATTHEW HARRIS

video holy land, *Tosh.0*, demonstrating that the Boys have what it takes to bring their kisses to the masses.

Whether an endless supply of bananas appearing in Robert Fones' pocket will skyrocket the guys to their own primetime TV spot is yet to be seen, but if you haven't popped into Universe Games on a Sunday night or killed a few minutes watching their stuff online, you're missing out on one of the coolest things happening in Minnesota comedy. —PATRICK STRAIT

LAURIE VAN WIEREN

How does a small woman wearing glasses and moving mostly in silence on a bare stage keep an audience riveted for nearly an hour?

In her *Temporary Action Theory*, recently performed at the Southern Theater, Laurie Van Wieren showed exactly how 40 years of experience and a whole lot of theatrical savvy add up to an evening of gutsy, sophisticated play. Sampling new vaudeville, postmodern gestural flurries, primeval howls, and Dada absurdism, Van Wieren improvised her way through events that included striding the catwalk above us while mumbling incoherent asides, pulling a rope out of a brick wall with her teeth, and shuffling off to Buffalo. At once bold, hesitant, bemused, and droll, she mined the sublime in the ridiculous.

Far more than an accomplished performer, Van Wieren is an entrepreneur who for decades has brought innovative dance and performance work by herself and others to public spaces and alternative venues. Over the years, she has taken deep dives into spectacle and performance art. In the 1980s and '90s, she formed and led a company called the B-Specifics, and produced a wide range of

work, including a cabaret-style homage to the German Dada and feminist artist Hannah Höch at Walker Art Center and a site-specific piece on Lake of the Isles that incorporated fireworks, gold medal skaters, and a hockey team.

For several years, she has spearheaded inventive formats that allow artists to get a critical response to their work. As curator and director of programming at the Ritz Theater, she created Monday Live Arts, a monthly series where artists of all stripes could come and experiment within a 15-by-15-foot square, surrounded by an engaged and ready-for-anything audience. Her ongoing monthly 9x22 Dance/Lab at the Bryant-Lake Bowl gives audiences a peek at works-in-progress, as Van Wieren fields critical responses with witty aplomb. This year, she co-curated Radical Recess, part of a public arts project sponsored by the Hennepin Theater Trust, which put lunchtime dance breaks in downtown public spaces like the Mayo Clinic Square and City Center Atrium.

A retrospective in 2010 proved that Van Wieren's expansive, experimental, and highly entertaining oeuvre was well worth a look back. Her recent performance heralds an era as subversive and



Laurie Van Wieren

SANDRINE HARRIS

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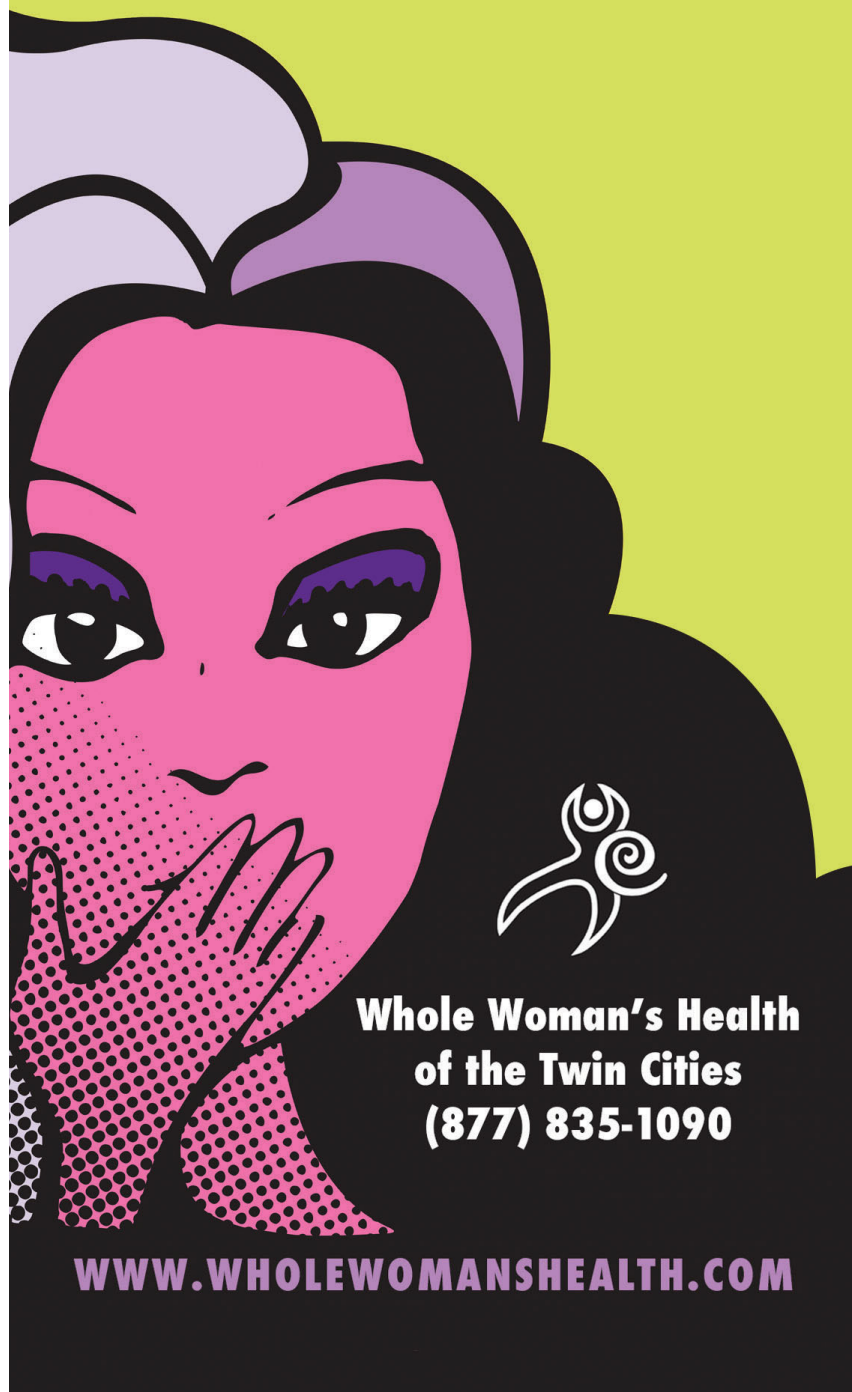
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Lars Lerin

COURTESY OF THE ARTIST

unpredictable as this remarkably resilient artist. —LINDA SHAPIRO

LIZA SYLVESTRE

Holding two contrary impulses in gorgeously visceral balance — that of the finest, most rigorously controlled line and that of effusive, rich, yet ethereal color — lies at the heart of Liza Sylvestre's paintings. And while "heart" may be the most quotidian of descriptors, lungs, liver, uterus, eye, ear, and even the minute level of corpuscle spring to mind when facing the artist's sensuously arresting works.

Sylvestre drew new attention with "Meridians" at Public Functionary a year ago. In the exhibition of small- and large-scale works, a demure sense of physicality was contained with a breathtaking sense of evisceration. Fine lines in washes of light pinks, oranges, and blues conjured tissue, veins, and twists of fascia muscle as fine as hair (like those within the ear). Those colors swirled and trickled amid bolder blotches of blood red, black red, and the purples of a deep-set passion. It was difficult not to see the work as a kinetic expression of congenital and carnal femaleness, tempered by a sensibility just this side of reticent. Anyone new to Sylvestre's work was gob-smacked and irretrievably drawn to it.

Then, with her Art(ists) on the Verge Fellowship at the Soap Factory, Sylvestre generated a multimedia piece that literally brought visitors into her attenuated world as an artist with a disability: deafness. Since the age of six, Sylvestre has been losing her hearing. In 2006, she received a cochlear implant. At the Soap Factory, her project, *_ommuni_a_ion*, invited participants to endure communication as she does via drawings of American Sign Language, a video of people talking in a seemingly non-human language, and by listening to her through a barrier similar to what she experiences.

With two scheduled exhibitions here in 2017 (at SooVac and the Phillips in

Hudson), Sylvestre will continue to make her visual voice heard. Look and listen.

—CAMILLE LEFEVRE

LARS LERIN

Lars Lerin enjoys rock-star status in Nordic countries, as he's known for his TV appearances, over 50 books, and his atmospheric, massively scaled, gorgeously rendered watercolors. With the opening of "The Watercolor Worlds of Lars Lerin" at the American Swedish Institute last January, not only Twin Cities Nordywhos but anyone with an aesthetic sensibility couldn't help but revel in the Swedish painter's remarkable worlds.

The show, Lerin's first American exhibition in 30 years, was displayed through the Swedish Institute's two buildings: one lovingly known as "The Castle," the other a sleek, modern, and decidedly Nordic expansion.

Lerin's *Björkskog/Birch Forest*, which spans several five-foot-wide sheets of paper, captures with a wet-on-wet technique the subtle range of grays, browns, blacks, and whites that settle into a northern wood's atmosphere, rendering the rangy bark of the trees in exquisite detail. Standing in front of the work, one could find her mind wandering deep in its snowdrifts, fog, and the tree trunks' peeling layers of color and texture.

The 40 monumental works in the exhibition included a 15-foot panorama of a bookcase, a color-coded collection of seemingly all the world's knowledge, with volumes cast as gray blurs evolving black, browns, and shades of whites, grays, and gold — all with a level of detail that allows a close observer to read the writing on the spines.

And the birds; so many birds. There were multicolored songbirds and glossy black crows, taxidermied and on tiny perches, awash in color and light, their display cases painted with the depth of shadow against fictitious windows or walls.

Lerin's work is embedded with a sense



Junauda Petrus

SARAH WHITE

of drama and infused with melancholia. Still, there's nothing macabre, maudlin, or even self-serving here. Like the empty chairs he paints in undemonstrative hues, some with a pearlescent quality and with the simplest of flourishes, his hand and mind are here for all to see.

Now that's the definition of a Nordic rock star. —CAMILLE LEFEVRE

JUNAUDA PETRUS

Whether she's suspended from aerial silks, bringing puppets to life, sharing her soulful writing, or marching for social justice, Junauda Petrus' creative spirit shines through.

Lately, the multitalented artist seems to be everywhere. One minute she's hard at work creating an homage to Prince and black excellence at the MayDay Parade; the next she's taking the stage at Pillsbury House, In the Heart of the Beast, or Ice-house; and the next she is teaching youth about arts, resistance, and queerness at Mia.

Of her many accomplishments this year, Petrus' work on the play *Queen* stands out as a highlight. The piece was inspired in part by a 2015 poem she wrote, titled *Could we please give the police departments to the grandmothers?* The poem, especially embraced by those in the Black

Lives Matter movement, went viral. When Alison Heimstead, director of performance programs at In the Heart of the Beast, came across it, she connected Petrus to renowned puppet artist Erik Ehn.

Together, they wrote *Queen*. Petrus played the Grandmother — in puppet form — for its premiere run. A trained aerial artist, Petrus imbues every synapse, every bone, and every muscle with focus while onstage. When she transferred that intensity to a puppet in *Queen*, she made her character come alive with mournful grace.

Petrus' talents as an artist, organizer, activist, and educator frequently intermingle. That was especially apparent in her work with HOBT's MayDay Parade, where she not only created art herself, but utilized her leadership and teaching skills. The section of the parade Petrus worked on used art to make the case for black reparations, to celebrate blackness and queerness, and to honor Prince, as well as Kirk Washington, a local artist who recently died. This fall, she worked with students at Mia to help them harness their creative spirit in the aid of radical thought and transformation. Her giving nature shines through her art, taking many forms as a means to change the world.

—SHEILA REGAN

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LESLIE BARLOW

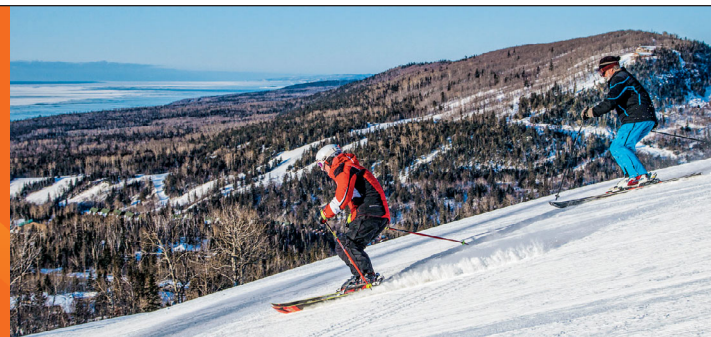
Painter Leslie Barlow uses colors playfully. Despite being rooted in realism, her palette crosses the spectrum, imbuing an abstract quality to works that depict real people and real situations. Barlow's *Other/Identity* series takes a nuanced, often extremely personal approach when tackling issues of race, marginalization, and other sociopolitical forces.

For example, in *Of Other Paths (Heterotopia)*, 48, the artist paints herself at an intersection. There's a sign that reads "One Way," and the stoplight is yellow. Barlow, who identifies as multiracial, wavers at a crossroads where identity is perceived as not something absolute or finite, but rather a fluid place of in-betweens.

That sensitive reflection on her own identity continues in *Two Grandmas*, a work that references Frida Kahlo's painting featuring two different versions of herself sitting side by side. In Barlow's piece, her grandmothers — women of two different races — are seated side by side. They are smiling, perhaps a little awkwardly. Together, they speak to the complicated relationships and histories that make up Barlow's own identity.

In *January 19th, 2015*, which was featured in the excellent "Reframe Minnesota: Art Beyond a Single Story" at All My Relations Gallery, Barlow brings to life a scene from a 2015 Black Lives Matter protest. By including a sign marking the Rev. Dr. Martin Luther King Jr. Boulevard, which has been blurred out, the painting subtly dismantles the complacency of living in a white supremacy society. Above, a helicopter hovers over the group of protesters, one of whom holds up a fist.

Barlow came out of the gate running after graduating from MCAD last spring. In 2016, she was part of the 3x5 residency at the Soap Factory, was featured in solo exhibitions at Flow Art Space and the Cowles Student Gallery at Whitworth University, and participated in group shows at the Hopkins Center for the Arts, MCAD, and All My Relations. She also won a commission with the Minnesota Vikings to paint portraits of players, and received a Minnesota State Arts Board Grant to work on a series of paintings on the 50-year anniversary of *Loving v. Virginia*, a landmark court case prohibiting bans on interracial marriage. We can't wait to see her finished work on the series next year. —SHEILA REGAN



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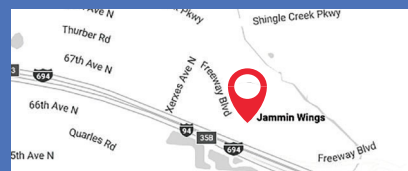
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A YEAR AT THE TABLE

The eight most interesting food moments of 2016

Octopus at Saffron



ALMA GUZMAN

BY MECCA BOS

This year has been a doozy. Daily headlines made our heads spin. Thank goodness we could turn to food to calm us.

Then again, there were times even the food world went topsy-turvy, even in our little town. Here are a few stories that particularly captivated us this year — some good, some bad, some tasty, some not so much.

Chef Landon Schoenefeld and Brewmaster Todd Haug leave town

Thanks to social media cycles, images and brands are born every minute and nurtured with fetishistic fervor. But often that's all they are: images, bearing little or no resemblance to daily realities.

We got that message loud and clear when two of the biggest images in local food and drink dropped their respective mics and

opted out.

Todd Haug was not just the brewmaster for the wildly popular Surly brand, but the very image of its hardcore styling. “They marketed the shit out of me,” said Haug on the heels of his announcement that he’d be leaving the brewery. While his face, personality, and very name were stamped all over the multimillion-dollar product, he says he wasn’t really getting a piece of the pie.

“I’m just a lowly brewmaster,” he said. Lovers of his product were saddened, and now that he’s heading off to Chicago to Three Floyds Brewery, where he will ostensibly be getting a sweeter deal, we wonder if our glorious suds will be the same. Time will tell.

Meanwhile, Landon Schoenefeld, one of our native sons of big-time cookery, formerly of Haute Dish, Nighthawks, and Birdie, has a host of similar woes. He told Tom Crann of Minnesota Public Radio that he’s

“a 35-year old man who works 80 hours a week and is living paycheck to paycheck.”

Schoenefeld is widely recognized for his contributions to local culinary culture, but he says he doesn’t feel successful, and those feelings have driven him to depression and suicidal thoughts. He too is leaving our local food scene to try out another market, and he says he won’t be owning restaurants anymore.

We wish them both well. More importantly, we hope the industry finds a better way to repay and sustain the individuals who work tirelessly to give us the life-affirming moments we all love so deeply.

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SURLYBREWING.COM

The city tries to help with the Working Families Agenda

The city of Minneapolis’ heart was in

the right place when it proposed the Working Families Agenda, a wide-reaching overhaul of small businesses that promised fair scheduling, earned sick leave, and a livable wage.

But many restaurateurs said that if the policies were instituted, it would likely ruin them. After extreme backlash, the mayor announced that the city would back off and work with the restaurants for a more feasible solution.

A handful of pioneers including the Birchwood, Common Roots, and Young Joni have already instituted workplace standards that will make restaurant work more like “real jobs” — with the livable wage and full benefits that many rely on.

Prince tragically passes, and we get a glimpse into his food world
Minnesota was wholly unprepared for the untimely death of our beloved Prince

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Food & Drink Newsletter

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Todd Haug

E. KATIE HOLM

Rogers Nelson. We wept and mourned, the collective grief palpable for months after the fact.

We got solace from his music, but also from learning more about the man who had been so famously private.

At City Pages, we met his personal chefs Ray and Juell Roberts, who cooked virtually every meal for the man in loyal silence, literally until his dying day. We bonded with them over tales of Prince's most human habits: an insatiable sweet tooth, a penchant for coffee, a tendency to scramble up a couple eggs when he got a little peckish.

Prince's superhuman talents made us forget that he was mortal. The glimpse into his humanity reminded us that he was in fact one of us.

**Milkjam opens, Saffron closes;
Esker Grove opens, Piccolo closes;
our evolving food scene marches on**

Sentimental midwesterners that we are, we hate to see beloved places disappear, especially while they're still steady and robust. But if we want the sophisticated dining scene we say we do, we might have to harden our hearts a little.

The shutterings of Saffron and Piccolo, two of our most acclaimed eating places, are good examples of the healthy evolution of our eating scene. Sameh Wadi and Doug Flicker are two chefs at the top of their games, confidently shuttering restaurants that are still working well.

Why? Because evolution necessitates change. What was revolutionary a decade ago threatens to mold on the vine.

Better to stride on and take chances. How else will we get caramelized goat milk ice cream or chestnut soup that

drinks like bolts of golden silk?

Drop that sentimentality. Good eating depends on it.

ESKERGROVE.COM
MILKJAM.COM

Crudo crashes and burns

If we needed any reminder of where we are and what we're ready for, the failure of crudo was it.

Sort of a sideways cousin to sushi, crudo is the idea of brightening a single raw shrimp, say, with jewel-cut chive and a delicate lemon oil, and it just didn't take around here. We may be gaining traction as a sophisticated food city, but we know what we want from our Italian food. Raw fish ain't it.

We're a landlocked cold-weather people through and through, and starch, sauce, meat, and cheese will always sustain us. Even one of the top slingers of crudo, Todd Macdonald (formerly of Parella), has turned his attention back to pizza and pasta with Red Rabbit, which should be open in the North Loop by the time this issue hits newsstands.

REDRABBITMN.COM

**The internets call for a halt to
the white-splaining of world cuisines**

The old-school habit of slick magazines plucking, repackaging, and re-appropriating food traditions for a whiter audience is no longer a popular play. Readers are demanding change, and it seems as though they're getting it.

Foodie behemoth Bon Appetit pulled a video of a white chef teaching viewers "This is how you should be eating Pho," after widespread blowback and outrage.

Locally, we asked Vietnamese chefs

to chime in using their own words. Yia Vang of local Union Kitchen said it best in a letter to the editor: "Allow us to have a voice, and please don't be our voice."

UNIONKITCHENMN.COM

**Local chef Brian Yazzie goes to cook
at Standing Rock**

One of the biggest stories of the year, in a year with a lot of Very Big Stories, was the standoff at Standing Rock, where a critical mass of individuals demanded, and ultimately received, a halt to an oil pipeline that threatened tribal health, water supply, and resources.

Practical considerations like food, shelter, and of course water might have seemed like afterthoughts, unless you were there. Brian Yazzie, a chef with the Sioux Chef, knew he had to do something about feeding the thousands who converged on this sacred ground.

Yazzie took his cues from the Sioux Chef, Sean Sherman's project that turns indigenous pre-contact ingredients into cuisine. He wanted to feed the protesters, not with the unhealthy ingredients that Native people have been saddled with for generations, but with real food made from real ingredients. A donation drive garnered plenty of fresh vegetables, whole grains, and lean proteins. Yazzie then made his way to the Dakotas to feed people with body-, mind-, and soul-fortifying food.

Food, like water, is life.

SIoux-CHEF.COM

The tattooed bandit strikes out

It takes resolve, balls of plutonium, and a bit of stupidity to try to swindle the ladies and gentlemen of the restaurant industry, an occupation filled with some of the savviest rascals in their own right.

But one Nicholas Steffen got away with it, and he got away with it for a long time, endearing himself to chefs and restaurateurs, and then making away with thousands of dollars in cash and equipment. He'd get work at some of the best restaurants in town, including Piccolo, Travail, and Cook St. Paul, and do a really good job, too. According to the restaurateurs, he often became close with bosses, staff, and even their families. Then, they say, things would begin to go missing — cell phones, computers, blank checks. By the time he was suspected, he'd usually be long gone.

This story alone is interesting enough, but consider that Steffen would often get tatted with the names of the restaurants he swindled, and the plot thickens.

Steffen's in prison now (not his first stay), and restaurant owners are probably keeping a closer eye on kitchen tattoos.

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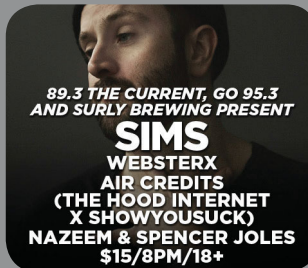
FRIDAY, DECEMBER 30



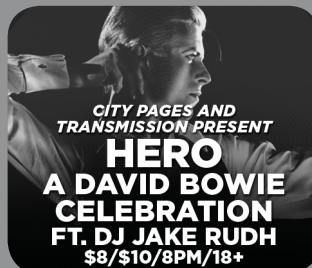
SATURDAY, DECEMBER 31



FRIDAY, JANUARY 6



SUNDAY, JANUARY 8



FRIDAY, JANUARY 13



SATURDAY, JANUARY 14



SUNDAY, JANUARY 15



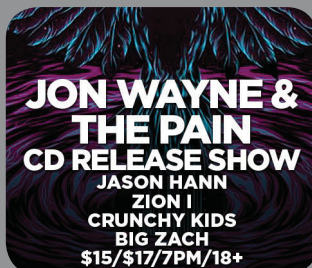
WEDNESDAY, JANUARY 18



FRIDAY, JANUARY 20



SATURDAY, JANUARY 21



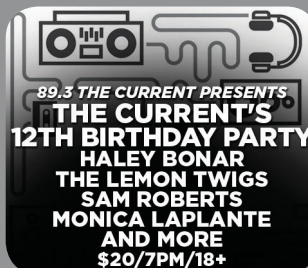
THURSDAY, JANUARY 26



FRIDAY, JANUARY 27



SATURDAY, JANUARY 28



SUNDAY, JANUARY 29



MONDAY, JANUARY 30



FRIDAY, FEBRUARY 3



SATURDAY, FEBRUARY 4



MONDAY, FEBRUARY 6



FRIDAY, FEBRUARY 10



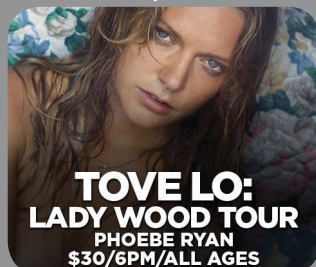
SATURDAY, FEBRUARY 11



TUESDAY, FEBRUARY 14



WEDNESDAY, FEBRUARY 15



THURSDAY, FEBRUARY 16



FRIDAY, FEBRUARY 24



SATURDAY, FEBRUARY 25



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3/09 THE GROWLERS: CITY CLUB SPRING TOUR 2017 18+
3/10 MAC SABBATH WITH METALACHI - THE 2017 MOCKSTROSITY TOUR w/ OKILLY DOKILLY, METALLAGHER 18+
3/12 HIPPO CAMPUS ALL AGES
3/15 COLD WAR KIDS 18+
3/16 VINCE STAPLES: THE LIFE AQUATIC TOUR w/ KILO KISH ALL AGES
3/18 PASSENGER w/ THE PAPER KITES ALL AGES
3/21 ANDREW MCMAHON IN THE WILDERNESS w/ ATLAS GENIUS, NIGHT RIOTS 18+
3/23 RAILROAD EARTH - WINTER TOUR 2017 w/ BILLY STRINGS 18+
3/24 GALACTIC - WINTER TOUR w/ THE HIP ABDUCTION 18+
3/29 SON VOLT 18+
4/02 FOXYGEN 18+
4/08 MARGO PRICE 18+
4/17 THE ZOMBIES - 'ODESSEY AND ORACLE' 50TH ANNIVERSARY w/ DJ JAKE RUDH (TRANSMISSION) 18+
4/19 SLEEP 18+
4/20 MAYDAY PARADE - A LESSON IN ROMANTICS 10TH ANNIVERSARY TOUR w/ KNUCKLE PUCK, MILESTONES ALL AGES
5/01 & 02 VULFPECK 18+
5/03 TESTAMENT w/ SEPULTURA, PRONG 18+
5/21 BONOBO 18+

7TH ST ENTRY

- 12/28 THE POUR ORGANS, HOMEBREW, ANNEX PANDA, AND STREETLIGHT EYES 18+
12/29 CLAPS, REAL NUMBERS, POSH LOST, AND ZINA 18+
12/30 VAUDEVILLE w/ ARSON CITY, THE FEW, GALLIVANT 18+
12/31 ZULUZULUU w/ METASOTA, DESTINY ROBERTS, DJ SOPHIA ERIS 18+
1/02 KEVIN FLUEGEL'S BIRTHDAY SHOW w/ GRAND DYNASTY, HANNAH VON DER HOFF, BENNY JAMES 18+
1/03 AVERAGE MAMMALS, THE MODERN ERA, AND LAKE AVENUE 18+
1/04 REMO DRIVE, EGO DEATH, AND AUTUMN KID 18+
1/05 AYVAH, JUNIPER DOUGLAS, AND GOOD LUCK FINDING IRIS 18+
1/06 CLOUDY KID EP RELEASE PARTY w/ FOCUS, PRIVATE GUY 18+
1/07 THE AWFUL TRUTH ALBUM RELEASE SHOW w/ STRANGE RELATIONS, WETTER 18+

TURF CLUB

- 12/28 DEATH OF A LADIES MAN - A TRIBUTE TO LEONARD COHEN FT. ANONYMOUS CHOIR, TABAH, J.E. SUNDE, DAN ISRAEL, BRENT COLBERT (OF THE AWFUL TRUTH) 21+
12/29 LAZYLIGHTNING420 FT. ERIK BERRY (TRAMPLED BY TURTLES) AND MARC GARTMAN (TWO MANY BANJOS) PERFORMING GRATEFUL DEAD'S 12/29/77 LIVE AT WINTERLAND 21+
12/30 IFFY w/ DIRTY FRAMES 21+
12/31 WU YEAR'S EVE: THE BIG WU w/ FROGLEG 21+
1/04 ANDREW BRODER & PEOPLE RESIDENCY FOR MUSIC & ACTION 21+
1/06 GODHEADSILO w/ COREY J BREWER, NOVACRON 21+
1/07 THE BLIND SHAKE, BIRTHDAY SUITS, AND CATBATH 21+
1/08 CHARLIE PARR: SUNDAY RESIDENCY w/ MOTHER BANJO 21+
1/11 ANDREW BRODER & PEOPLE RESIDENCY FOR MUSIC & ACTION 21+
1/12 OL' YELLER w/ THE GLEAM, THE SILENT TREATMENT 21+

For show announcements, updates, set times, giveaways, and more:

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UPCOMING SHOWS AT OTHER VENUES



SATURDAY, DECEMBER 31
City Pages presents
KING
w/ TINY DEATHS, K.RAYDIO,
DJ WILLIE SHU
at FINE LINE
\$20/\$25/\$50 RESERVED BALCONY
8PM/18+



FRIDAY, JANUARY 6
City Pages presents
CRACKER AND CAMPER VAN BEETHOVEN
at FINE LINE
\$20/7:30PM/18+



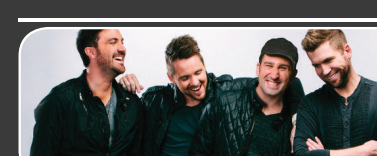
WEDNESDAY, JANUARY 25
BEAR'S DEN
at FINE LINE
\$18/\$20/7PM/18+



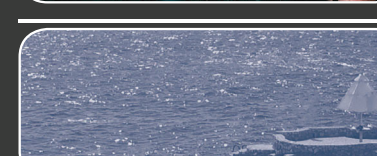
SATURDAY, JANUARY 28
WAX TAILOR
w/ L'ORANGE
at FINE LINE
\$15/\$18/8PM/18+



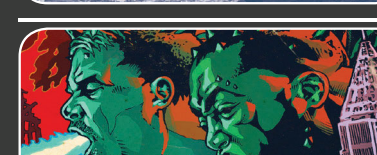
FRIDAY, FEBRUARY 3
First Avenue, Jam, and 89.3 The Current present
AN EVENING WITH DAWES
at STATE THEATRE
\$36/7PM/ALL AGES



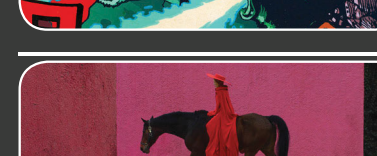
WEDNESDAY, FEBRUARY 8
SAFETYSUIT
w/ ROYAL TEETH
at FINE LINE
\$20/\$35 RESERVED BALCONY
7PM/18+



SATURDAY, FEBRUARY 11
CLOUD NOTHING'S
w/ MOON BROS.
at FINE LINE
\$16/\$18/\$30 RESERVED BALCONY
8PM/18+



TUESDAY, FEBRUARY 14
89.3 The Current presents
RUN THE JEWELS
RUN THE WORLD TOUR
w/ THE GASLAMP KILLER,
SPARK MASTER TAPE, CUZ
at MYTH NIGHTCLUB
\$30/\$35/7PM/ALL AGES



FRIDAY, FEBRUARY 17
AUSTRALIA
w/ THE RANGE
at TRIPLE ROCK
\$16/\$18/8PM/18+



2/17 LILY & MADELEINE at Bryant Lake Bowl
2/18 DEAD MAN WINTER w/ GLEN'S NEIGHBOR at Pizza Luce (Duluth, MN)
2/23 NOSLEEP PODCAST at The Cedar
2/24 THUNDERCAT at Fine Line
2/25 PROF w/ FINDING NOVYON, METASOTA, WILLIE WONKA at Clyde Iron Works (Duluth, MN)



2/27 THE JAPANESE HOUSE at Triple Rock
2/28 ELECTRIC GUEST at Triple Rock
3/01 LOS CAMPESINOS! w/ CRYING at Triple Rock

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River
*The Music of
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February 10 & 11



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Show!**
**Mistletoe
Madness**

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CRACKER AND CAMPER VAN BEETHOVEN



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A LIST

FRIDAY Celebrate the eve of New Year's Eve with wine **P. 28**

SATURDAY Where to kick this year to the curb **P. 28**

SUNDAY See the original *Westworld* **P. 30**

The Black and White Ball at Hyatt should be colorful regardless of the dress code.



JOSH STOKES

WEDNESDAY 12.28

COMEDY

COLLIN MOULTON

RICK BRONSON'S HOUSE OF COMEDY

Collin Moulton has left sunny Los Angeles and relocated his family to Georgia's Tybee Island, near Savannah. "We love it," he exclaims. "We just had our third child. We have had a lot of people entering and exiting the world. My dad died back in February, and my mom died a week ago. We're bringing them in and sending them out." It's just the revolving door of life, he explains. "At one point I had four of them in diapers, and two of them were my parents." His shows at the House of Comedy were carefully scheduled, as he has a lot of family in Minnesota. "I'll talk about personal stuff, family stuff," he says. "I'm in that generation that's between generations. We're caring for parents, caring for kids, and it's all crashing in around me. It's all about the long adjustment to being an adult. And by the time you finally feel solid about it, you're in diapers again." Since

the move to Georgia, Moulton has been developing his Barefoot Comedy website and podcast, the latter of which may record an episode at Rick Bronson's during the week. Shannan Paul and Mike Lester feature. 21+; 18+ early shows. 7:30 p.m. Wednesday and Thursday; 9:45 p.m. Friday; 5:30, 7, and 10 p.m. Saturday. \$13-\$22; \$26.95-\$46.96 New Year's Eve. 408 E. Broadway, Mall of America, Bloomington; 952-858-8558.

Through Saturday —P.F. WILSON

COMEDY

JACKIE KASHIAN

ACME COMEDY CO.

Jackie Kashian is a comedian, sometime actress, and a full-time podcaster. Right now, she's blazing new trails with the latter. Her own podcast, *The Dork Forest*, is in its 11th year, surpassed by only a handful of other shows. In addition to *TDF*, she now co-hosts the *Jackie and Laurie Show* on the Nerdist Network with fellow comic Laurie Kilmartin, who writes for *Conan*. "It's entirely about standup comedy: the sets we did, how we write, and bitching about those

kinds of things." A veteran standup, Kashian is well-versed in comedy theory. "When I was a kid I genuinely loved *The Three Stooges* and *I Love Lucy*," she says. "But as I got older I'd watch them and think, 'These aren't dumb people, how are they getting into these horribly dumb scrapes?' But then that was the point; they were goofs." While in Minneapolis, Kashian will be recording a comedy album throughout her week at Acme. "That includes a New Year's Eve show at the end of the week," she adds. "That should make for some hilarious bonus tracks, because people are sometimes out of their minds." 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$18-\$25. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

THURSDAY 12.29

COMEDY

MICHAEL PALASCAC

THE JOKE JOINT COMEDY CLUB

Michael Palascak is known for his clean comedy, a style that just comes

naturally to him. "I think that's just how I talk," he says. "I was raised in a pretty strict Catholic household, so I wasn't allowed to swear around my parents." When he got older and could, it didn't feel right. "My friends knew who I was, and I didn't swear. So if I just started doing it suddenly, I wouldn't have been myself." Still, he enjoys the freedom standup affords him to say anything that's on his mind. "It's the weirdness of standup: You can go up onstage and pretty much say whatever you want and then afterward people still have to treat them like a human. It's an interesting situation." Onstage, he talks about everything from his cell phone provider to his girlfriend. "I've also been talking about how I beat my brother at miniature golf, but that's more because I want people to know I beat him at something. He's very competitive." 18+. 8 p.m. Thursday and Friday; 10:30 p.m. Friday; 7:30 and 9:45 p.m. Saturday. \$15; \$20-\$25 New Year's Eve. 801 Sibley Memorial Highway, Lilydale; 651-330-9078. **Through Saturday —P.F. WILSON**

THEATER

HAPPY CRAZY NEW YEAR

THE SOUTHERN THEATER

If you need more happiness and craziness in your life, look no further than the Happy Crazy New Year, Dangerous Production's sixth-annual shindig of shenanigans. Directed by St. Paul artist Tyler Olsen, who has literally made a career out of his Happy empire, the show features games, sketches, and a guest appearance by Frosty the Snowman. This year's production follows an amateur magician named Mudget, who secretly gets married to her Speedo-wearing assistant. When Mudget's family shows up, the whole gang ends up on an intergalactic adventure where they come across a space troll or two. Get ready to dance, drink, and laugh at the Southern Theater as you wave 2016 into space dust. All ages. 8 p.m. Thursday through Saturday. \$10-\$20; pay-as-able preview Thursday. 1420 S. Washington Ave., Minneapolis; 612-326-1811. **Through Saturday —SHEILA REGAN**



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New Year's Eve

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A-LIST



Get crazy and happy for the New Year.

COURTESY OF EVENT ORGANIZERS

FRIDAY 12.30

COMEDY

LIZZ WINSTEAD IN CONTROVERSY 2016: THE YEAR IN REVIEW

THE CEDAR CULTURAL CENTER

An acutely observant comic, Lizz Winstead has never had a shortage of cultural absurdities to draw upon for her annual New Year's Eve recaps. In the wake of 2016's unremitting barrage of political dysfunction, social banality, innumerable deaths of beloved public figures, and a relentless succession of tragedies, previous years are feeling awfully quaint by comparison. Under the sheer volume of distressing domestic and global developments to emerge over the last 12 months, the disheartened would be forgiven for finding little worthy of laughter. Add in the previously unfathomable presidential election of Donald Trump, and a large portion of the population is feeling far more inclined to grim ruminations than blithe joviality. The worst of times, however, are known for producing the best of comedy, a rule that Winstead proved true with the success of *The Daily Show*, the iconic television news satire she co-created with Madeleine Smithberg. By turning her incisive wit on the current state of maddening absurdities, Winstead exemplifies the notion that persevering through troubling times requires nothing so much as a resilient sense of humor. Accompanied by musical guest Sam Breckenridge, Controversy 2016 promises a restorative night of levity compelling enough to spark some wary optimism for 2017. All ages. 7 p.m. Friday and Saturday; 1 p.m. Saturday. \$45; \$65 VIP. 416 Cedar

Ave. S., Minneapolis; 612-338-2674.

Through Saturday —BRAD RICHASON

BARHOPPING

NEW YEAR'S EVE EVE ANNIVERSARY CELEBRATION

URBAN FORAGE WINERY
AND CIDER HOUSE

You gave them your weeds, which have now fermented into something beautiful. This Friday, Urban Forager is celebrating its first anniversary. The happening is three events in one: a birthday party, the debut of their dandelion wine and a new gin botanical cider, and a farewell to the cider house's basement, as it will soon be converted into a public taproom. Friday's event is \$10, with each ticket scoring you appetizers, live tunes, and two drinks. There will also be specials on bottle sales. If all goes according to plan, anniversary party number two will be in the new taproom. 21+. 7 p.m. to midnight. \$10. 3016 E. Lake St., Minneapolis; 651-235-2726. —LOREN GREEN

SATURDAY 12.31

PARTY

FLIP PHONE NEW YEAR'S EVE: GLAM

MUSE EVENT CENTER

This year, Flip Phone brought us jubilant nights celebrating Beyoncé, Keshia, Cher, and Stevie Nicks. Now the event's latest installment will take you into 2017 with a glittery shitstorm featuring awesome pop anthems. DJ Shannon Blowtorch and DJ DBaz will be spinning tunes all night, and Lady Midnight will stop by for an early set. Britney and Prince will be there as well, as Derrick Barry (*RuPaul's Drag Race*) and Vincent the Destroyer will be

glamming it up in character. Should you find yourself in need of a little sparkle, stop by the beauty bar and glitter station to amp up your look. A two-story ice luge will help you get tipsy. 21+. Tickets and more info at musenye.com/tickets. 9 p.m. \$30-\$75. 107 Third Ave. N., Minneapolis; 952-562-5620. —JESSICA ARMBRUSTER

COMEDY

EAST COAST STYLE NEW YEAR'S EVE COMEDY SHOW

SISYPHUS BREWING

Looking for something cool to do this New Year's Eve, but still want to be home in your own bed by 12:05 a.m.? Maggie Faris has you covered. For the third consecutive year, she's hosting her East Coast Style New Year's Eve Comedy Show. What makes it East Coast style? The fact that they ring in the New Year at 11 p.m. (midnight on the East Coast), giving you time to get home before the babysitter gouges you for overtime. Or, if you're still going strong, you can head on to a cool party before the clock actually hits midnight in Minnesota. This year, Faris will be joined by comedians Jeff Pfoer, Shelly Paul, and Turner Barrowman, making this one of the most stacked lineups of local comedy talent happening tonight. There will also be boob prizes and beer (because Sisyphus, obviously), meaning you will have everything you could possibly want or need to start 2017 out the right way. Come for the comedy, stay for the "midnight" toast, and leave at a responsible time. 21+. 7 and 9 p.m. \$25. 712 Ontario Ave. W., Minneapolis; 612-321-8324. —PATRICK STRAIT

BARHOPPING

DOWNTOWN COUNTDOWN: A NEW YEAR'S EVE CELEBRATION

DAY BLOCK BREWING CO.

At this point next year, the only things still alive will be cockroaches and Trump's hair implants, so rejoice in the time we have with everything you've got. The party people at GetKnit Events have teamed with Day Block Brewing for a night of tunes with DJ Epic Bass; a bar offering cocktails, beer, and wine; and, most importantly, a post-midnight pizza buffet. Unlimited Day Block beers come with the door price, as do rail drinks, select cocktails, a champagne toast, and party favors. Dress classy for the evening, and be there when the meatball drops at midnight with a porter or pale ale in hand. Tickets and more info can be found at getkнитеvents.com. 21+. 8 p.m. to 1 a.m. \$89-\$99. 1105 Washington Ave. S., Minneapolis; 612-617-7793. —LOREN GREEN

PARTY

NEW YEAR'S EVE MASQUERADE BALL

BETTY DANGER'S COUNTRY CLUB

Quirky glam is encouraged at Betty Danger's this New Year's Eve. Wear a mask, a costume, or your colorful best and get ready to ring in 2017. Admission gets you three cocktails of your choosing, hors d'oeuvres, and midnight bubbly. DJ Jan Marschke will be spinning '80s tunes, be they new wave, goth, pop, or old-school rap. The Ferris wheel will also be open for those who would like to enjoy a hot chocolate (add booze if you're in the mood) while taking a "sleigh ride in the



Derrick Barry will be going full Britney at Flip Phone.

COURTESY OF FLIP PHONE

sky." Tickets and more info at bettynye.brownpapertickets.com. 21+. 9 p.m. \$40. 2501 Marshall St. NE, Minneapolis; 612-315-4997. —JESSICA ARMBRUSTER

COMEDY

TIFFANY NORTON

CINEMA GRILL & OUTTAKES BAR

The best New Year's Eve parties aren't always at hotels and dance clubs. In New Hope, the funniest way to celebrate 2017 is happening at the movie theater. Tiffany Norton will be headlining two shows at Cinema Grill & Outtakes Bar, proving that great local comedy isn't just in Minneapolis and St. Paul. Voted the readers' choice for Best Local Standup Comic in this year's City Pages Best Of issue, Norton manages to get better each time she steps onstage, regularly performing and headlining at comedy clubs all over town. While some may know her voice from the KS95 *Morning Show*, Norton's live gigs aren't always suitable for radio. Here she'll be riffing hilariously on marriage, the trials and errors of parenting, and her adventures onstage, plus sharing any other twisted observations that pop into her head. And, if you change your mind and decide to bail, you can always sneak into a second-run showing of *Sully*. 7 and 9:30 p.m. \$15. 2749 Winnetka Ave. N., New Hope; 763-417-0017. —PATRICK STRAIT

PARTY

NYE 2017: A FROSTED AFFAIR

THE POURHOUSE

The beer mugs won't be the only frosted thing at the Pourhouse this evening. For this New Year's Eve celebration, the space will be turned into a winter wonderland. Stilt walkers, LED-lit musicians, and other icy characters will add to the festivities. Though things may look cold, the event will be toasty and toasted, as admission scores you access to an open bar offering drinks,

shots, and Red Bull into the night (flat-rate bottle deals are also available). DJ Dudley D will spin jams. Tickets and more info can be found at tickets.vemos.io/20/the-pourhouse. 21+. 9 p.m. \$55. 10 S. Fifth St., Minneapolis; 612-843-2555. —JESSICA ARMBRUSTER

PARTY

'90S NEW YEAR'S EVE BASH

JAMES BALLENTINE VFW POST 246

Many of us are anxious about what the future may bring. That isn't a particularly festive feeling. Take a break from the panic at this bash at the Uptown VFW, where revelers are encouraged to take a trip back a quarter of a century. Retro dance party hosts You Oughta Know and 90s Preservation Society are teaming up for this evening, which will feature all the high notes of the '90s: R&B (Boyz II Men, Mariah Carey), gangsta rap (Dr. Dre, Snoop Dogg), and bubble-gum pop (Spice Girls, No Doubt). Dress fancy or in your hypercolor, baby-tee best, and dance and drink your way back in time. 21+. 9 p.m. to 1:30 a.m. \$10-\$15. 2916 Lyndale Ave. S., Minneapolis; 612-823-6233. —JESSICA ARMBRUSTER

PARTY

POLYNESIAN PASSPORT

PSYCHO SUZI'S MOTOR LOUNGE

Chances are, the weather on New Year's Eve will be far from balmy. But at Psycho Suzi's, you can pretend you're somewhere warmer for one evening. Folks who invest in a Polynesian passport will gain admission to a tropical island-themed party with lots of booze, tunes, and tasty eats. Your first four cocktails will be included in the price of admission. Choose your fruity delights carefully, as the party menu will most likely include a variety of punches with flourishes like dry ice and old-school paper umbrellas.

CONTINUED ON PAGE 30 ►

PARTY/SPORTS

FAMILY-FRIENDLY NEW YEAR'S EVE CELEBRATION

AFTON ALPS

Instead of dropping a bunch of cash on a babysitter and drinking alongside a bunch of other sad parents at your local Apple-bee's, bring the family out to Afton Alps for a New Year's Eve party. In addition to hitting the slopes to burn off some of that holiday energy, there will be live music from party band Audio Circus starting at 9:30 p.m. and a hillside fireworks display at 10 p.m. The lifts will be open until midnight, so you can shred the seconds down until 2017. Best of all, there is no additional charge for New Year's Eve activities, aside from the standard cost of lift tickets, food, beverages, and rentals. Ride the lift to earn a "Party like it's 1999" pin to commemorate the evening, shutting down 2016 on a fun, frozen high note. All ages. 9:30 a.m. to midnight. Events are free; lift rates run \$48-\$53. 6600 Peller Ave. S., Hastings; 651-436-5245. —PATRICK STRAIT



COURTESY OF EVENT ORGANIZERS

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 Saturday | 2/11

Lisa Lampanelli
 Saturday | 2/18

Iliza
 Saturday | 4/1 | Iliza The Confirmed Kills Tour

STUDIO B

Casey Donahew
 1/5

Huey Mack
 1/24

The Josh Abbott Band
 1/26

Us The Duo
 2/7

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 3/2

THE LOFT

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A-LIST



COURTESY OF YOU OUGHTA KNOW

CONTINUED FROM SATURDAY ►

Spinning surf tunes and more will be DJ Shane Kramer. Stop by the photo booth to commemorate your evening, and toast to a fresh new 2017 with champagne at midnight. Tickets and more info at suzisnye.brownpapertickets.com. 21+. 8 p.m. to 1 a.m. \$56. 1900 Marshall St. NE, Minneapolis; 612-788-9069. —JESSICA ARMBRUSTER

PARTY

THE BLACK & WHITE BALL: NYE 2017

HYATT REGENCY MINNEAPOLIS

For those looking for the full package on New Year's Eve, this Black & White Ball in downtown Minneapolis has you covered. If you're not feeling the dance floor in one room, simply move to another. Spinning tunes in three different spaces will be DJs including D Mil, King Otto, Jeff Swiff, and Strangelove. Shimmy and shake to funk, Top 40, soul, and more throughout the evening. Dress in your glam best; black, white, or metallic attire is encouraged. For folks who would like to live it up, a \$169 holiday room package includes a bottle of champagne, two admission tickets, and a swag bag. For tickets and more info, visit www.nyempls.com. 21+. 9 p.m. to 2 a.m. \$25-\$60. 1300 Nicollet Mall, Minneapolis; 612-370-1234. —JESSICA ARMBRUSTER

SUNDAY 1.1

FILM

DISCO INFERNO: 1970S DYSTOPIA

TRYLON MICROCINEMA

This month, Trylon microcinema is

presenting a nine-film science-fiction retrospective, *Disco Inferno: 1970s Dystopia*. *Westworld* (1973) opens the series with an Old West theme park where roleplaying androids offer amusing diversions until a programming glitch brings out the robots' malevolent side. Directed by Stanley Kubrick, *A Clockwork Orange* (1971) concerns a murderous hooligan "reformed" with a very special treatment prescribed by a free-will-crushing government. In *The Omega Man* (1971), Charlton Heston endures as the lone survivor of an apocalyptic event that transformed the rest of society into nocturnal creatures. Conformity rules in *THX 1138* (1971), George Lucas' story of a society medicated into subservience, while *Death Race 2000* (1975) imagines a road race wherein points are earned via vehicular homicide. Humans are replaced by emotionless alien imposters in *Invasion of the Body Snatchers* (1978). *Logan's Run* (1976) assures an idealized social order by dispatching citizens upon their 30th birthday, whereas *Rollerball* (1975) keeps the masses placated with the ultra-violent title sport. Lightening these dark premonitions with some irreverent humor, the series concludes with *Sleeper* (1973), Woody Allen's sci-fi parody following an everyman who is forced into cryogenic stasis only to be awakened 200 years later by revolutionaries intent on toppling the government. Showtimes vary, so check online at trylon.org/series/163 for a complete schedule. Fridays through Tuesdays. \$8. 3258 Minnehaha Ave. S., Minneapolis; 612-424-5468. **Through January 31** —BRAD RICHASON

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\$10 8 GSHARP & THE BIZNE\$\$ THE BEST BAND MONEY CAN BUY! DOORS AT 7PM EVENT ENDS AT 1AM	9 CLOSED	NO COVER 10 7 PM JUD HAILEY & THE NEW HARMONY ROCK, POP, COUNTRY	\$5 11 THE MODERN SOVRANS SHANNON & BILLS ROCKABILLY SWING DANCE NIGHT DANCE LESSONS START AT 8PM	\$5 8 PM 12 THE DELTA BOMBERS A HYBRID OF 60'S ROCK AND ROLL FUSED WITH BLUES AND ROCKABILLY	\$7 13 HITCHVILLE MN'S PREMIER BIG-TIME COUNTRY CLASSICS COVER BAND!	\$7 14 ROUGH HOUSE & KISS IN TIME CLASSIC/80'S/MODERN ROCK & MPLS OWN KISS TRIBUTE BAND
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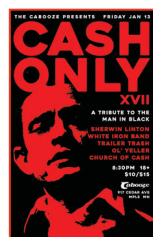
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JAN. 21

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1/27.....CABOOZE & LIVE NATION PRESENT **Led Zeppelin 2**
1/28.....LEOPRESENTS.COM **The Suit** 10 YEAR ANNIVERSARY TOUR
2/1.....**Talib Kweli** w/ STYLES P, & K'VALENTINE
2/3-2/4.....**25th Annual Songs of Freedom - BOB MARLEY REMEMBERED**
2/9.....THE NOISE PRESENTS **Pop Evil**
3/4.....**The Menzingers** w/ JEFF ROSENSTOCK, & ROZWELL KID
3/23.....CABOOZE & LIVE NATION PRESENT **Locash**
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THE BRIDE WORE BLACK

An engrossing biopic of the Stepford first lady following her husband's murder



Caspar Phillipson
as John F. Kennedy
and Natalie Portman
as Jackie Kennedy

PHOTO BY WILLIAM GRAY, TWENTIETH CENTURY FOX FILM CORPORATION

BY MICHAEL NORDINE

With its constant stream of yellow roses, motorcades, and well-wishers, *Jackie* is like a feature-length funeral procession. It's also what attendees might describe as a beautiful service — the kind of ritualistic tribute that's as much for the living as it is for the dead.

Pablo Larraín's engrossing biopic follows the former first lady (Natalie Portman) in the immediate wake of John F. Kennedy's assassination, taking place over the course of a week and moving about in achronological order as if to give the impression of a memory or dream. Just as the show must go on, so must the government — meaning Jackie has no choice but to stand by as LBJ is sworn in as president, her face and that (in)famous pink dress

still red with her husband's blood.

And just as JFK was the first TV president, Jackie was the first TV first lady. We see frequent cutaways to her 1961 tour of the White House, complete with behind-the-scenes direction from her aide and friend (Greta Gerwig).

Jackie is always playing one role or another, most of them of someone else's devising, and being forced into them wears away at her sense of self. Late in the film, we watch as she drives by a truck unloading mannequins dressed like her into a store. Her look is one of bemusement, but not surprise.

Portman's performance so matches this Stepford First Lady vibe that it could almost be mistaken for stilted. Jackie spoke in an accent all her own, bringing to mind both her Long Island roots and the Hollywood stars of yore, and though Portman's por-

trayal is soft-spoken, her strange cadence keeps us hanging on every word.

Larraín is ultimately more concerned with its grief-stricken heroine's mental state than he is with the state of the union. The Chilean director occasionally circles back to an interview between Jackie and journalist Theodore H. White (Billy Crudup) as an anchor. Only here does she feel comfortable being herself, so naturally most of what she tells him is off the record.

Though selections from the musical *Camelot* — to hear Jackie tell it, a metaphor for his entire administration — serve a similar function, it's Mica Levi's haunting, dirge-like score that leaves the lasting impression. String-heavy and despondent, it's the most dominant presence in the film not named Natalie Portman. There's a sense throughout that Jackie wants nothing more than to scream; since she can't, Levi's music

JACKIE

directed by Pablo Larraín
now playing, Uptown Theater

does it for her.

Portman is grief personified, the very image of mourning and a painful reminder that all politics is indeed personal. There's never a moment to process any of what's happened to her, and barely enough to follow the procedures meant to bring about a smooth transition from one head of state to the next.

"Nothing's ever mine," she says as she gathers her belongings and prepares to leave the White House. "Not to keep, anyway."

She's been forced at every turn to put on a good face for the sake of the millions watching at home — a gesture few were able to return. **EF**

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THEATER

THEATER 2016 IN REVIEW

Changes in the scene raise big questions for 2017

Minnsky Theatre took over Nimbus' old space this year.



COURTESY OF MINNSKY THEATRE

BY JAY GABLER

This year marked a period of transition for the local theater scene, with several major institutions finishing or beginning leadership handoffs — in some cases from founders to their successors. Here's a roundup of this year's top stories on the Twin Cities theater beat.

Big hires pay off for Guthrie, Jungle. This was the first full calendar year in which Joseph Haj led the Guthrie Theater and Sarah Rasmussen oversaw the Jungle. Both hires were part of a much-discussed leadership change across three major local theater companies (also including Sarah Bellamy, who's currently collaborating with her father Lou before fully taking the reins at Penumbra in 2017), and audiences and critics have given the new generation a clear thumbs-up. The Guthrie saw a strong response to Haj's programming, and there wasn't a weak link in Rasmussen's diverse inaugural season at the Jungle.

New frontiers in Fringe. This summer, the Minnesota Fringe Festival debuted a new ticketing system: single tickets are out, and daily wristbands allow unlimited admission. Response was generally positive, and executive director Jeff Larson claimed the new system as part of his legacy when he stepped down in October. A search for Larson's successor is now underway. The new director will need to decide whether expanding the sprawling festival's programming makes sense — and what that would look like.

Some new venues now, some... eventually? In October, Nimbus Theatre opened the doors on its new Crane Theater, a sizable northeast Minneapolis venue that will eventually house a black-box theater alongside a larger, traditional stage. Nimbus' previous home is buzzing with burlesque as the Minnsky Theatre, and the cozy Strike Theatre opened along Central Avenue. Things are moving a little more slowly for St. Paul's North Garden Theater, with the opening of the extensively renovated venue on West Seventh pushed back to spring.

Transitions on Hennepin. After leading the revival of Hennepin Avenue by saving three historic theaters and establishing the Hennepin Theatre Trust as a nonprofit powerhouse, organization president Tom Hoch announced in October that he'll leave his position in mid-2017. Then, in December, Scott Mayer said he'll step down from his role at the Ivey Awards. Will new leadership take the West Downtown Minneapolis Cultural District (now trying to make "WeDo" happen as a brand) to the next level?

Political storm clouds on the horizon. When the Guthrie announced its Level Nine Initiative in April, Joseph Haj explained that it would allow the company to respond to "a Ferguson moment." In November, the nation suddenly found itself facing the prospect of a president for whom social upheaval was practically a campaign promise. It's hard to know exactly what the theater community's response to the Trump era will be, but this year's many politically charged shows represented just the tip of an iceberg that we're about to smash right into.

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Jackie Kashian

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thu : december 29
9:30pm : amanda standalone
amethyst factor
the weeping covenant

fri : december 30
7pm : laura and sean's movie and music trivia
10pm : buildings
fury things
kill to kill

sat : december 31
7pm : trivia mafia presents
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10pm : hey, that's my jam
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sun : january 1
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mon : january 2
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THE BASS AND THE MOVEMENT

Minneapolis' Skyway Theatre is a booming EDM hub hidden in plain view

BY MICHAELANGELO MATOS

To look at the corner of Seventh Street and Hennepin Avenue on the night of December 2, you might have expected a media circus.

The line outside the Skyway Theater to see Marshmello — a pseudonymous EDM phenom whose gimmick is to wear a helmet that makes him look like his namesake campfire treat — is wrapped around the block. Many of the show-goers wear relatively little to combat the cold; warmth, they know, will be forthcoming once they're inside, tightly packed into the former downtown Minneapolis movie house and gyrating to the light show and huge sound system.

Inside, though, there's almost no press presence at all. This isn't exactly a surprise. For one thing, EDM, the nickname for big-tent, pop-friendly dance music, holds little appeal even for committed DJ-culture lifers, particularly those over the age of 30. For another, the default setting for American music writers basically boils down to: When is this stuff going to go away? Never mind that almost every rock festival in the country is forced to include EDM acts in order to make their bottom line, never mind that all the wishing in the world hasn't reduced the music's popularity one iota.

If anything, this 2,500-strong Marshmello crowd — about 1,000 more people than First Avenue can hold — echoes another show five years earlier at the same venue. That's when Skrillex played the Skyway's smaller room, the Loft, for the second time on the night of a blizzard.

"The Loft was bulging at the seams," says Chrissy Kabanuk, who along with her husband, David, is the Skyway's co-owner and main booker. "All of Minneapolis was shut down, MTC buses were lying on their sides, and there were 1,400 people in line. I was thinking, 'If there wasn't a blizzard, we wouldn't be able to handle it.'"

As she points out, this was well before Skrillex had even been nominated for — much less won — a Grammy Award or produced Justin Bieber.

"It was just the kids," she says.

Expect similarly sizeable crowds Friday and Saturday for the Skyway's ambitious



EDM supergroup
Destroid at the
Skyway Theater
in 2013

LESLIE PLESSER

New Year's Eve celebration. Each night will feature four stages of DJs, three of them all locals, as well as a handful of out-of-town headliners, such as SoCal native Seven Lions (signed, like Marshmello, to Skrillex's OWSLA label) and Montreal trio Black Tiger Sex Machine, both of whom play what Kabanuk loosely dubs "high-energy dubstep," as well as Boombox Cartel, a duo that formed in Minneapolis before departing to L.A.

Chances are you haven't heard of any of them. It doesn't matter: The kids have.

And the kids have been the Kabanuks' M.O. for well over a decade now. The Skyway opened in 1972 as a two-screen movie theater, expanding over time to six screens. It became notorious after a 1990 screening of *Boyz n the Hood* when gunshots were fired in the theater, followed by a drive-by shooting on Hennepin Avenue that wounded four. The Skyway went bankrupt in 1999; the Kabanuks purchased it three years later, with an eye and ear toward a different kind of entertainment.

By that point, Kabanuk explains, they'd been operating clubs for a decade. David ran the Showbox, a storied downtown Seattle

venue, and together they managed another Seattle club, Tropix, which featured DJs playing house music, before taking over its Minneapolis franchise.

"You couldn't go online and get this music — you had to actually fly to the city most known for the genre and pick up the vinyl," she recalls. "In order to be the cool club, you wanted to be the one who exposed people to music they hadn't heard before."

The mid-2000s were American electronic music's awkward, adolescent years — the rave scene was in remission, but house, techno, and low-end-driven drum & bass were still finding their footing in the club world. At the time, even a 40-minute house or techno set at the mainstream-leaning Minneapolis Tropix would "freak people out — they weren't ready for that at 11 o'clock at night," Kabanuk says.

Part of the Skyway space's appeal was that it wasn't especially club-like.

"We were looking at the best rave space ever," Kabanuk says. "For us it was a no-brainer. We were looking at the acoustic [tiling] Sony put in; this wasn't stuff mom-and-pops could put in."

Nevertheless, the first order of business

was to open the boarded-up ground floor space as Bar Fly, a lounge catering to the high-end "bottle service" experience, in which club-goers pay ridiculous amounts of money to reserve a bottle of liquor and a table in order to feel like VIPs. Next came the Loft, a fifth-floor area that became a DJ party space. It was there that BT (Brian Transeau), who'd become a major U.S. rave star thanks to a series of widescreen trance anthems, made an appearance in 2005. He was the Loft's first live electronic performer, as opposed to DJ, and he drew.

"Twelve hundred people showed up," Kabanuk reports. "We were like, 'Hmmm, it's evolved.' We watched the Loft, which was supposed to be the rave space, turn out to be more popular than the lounge space. We were watching the youth coming in."

Another catalyst came in 2008, when the Loft hosted an after-party featuring an unknown performer from Denver. "We were like, 'OK, but we can't pay him,'" Kabanuk recalls. The artist's name was Pretty Lights; today he headlines festivals around the globe.

"I saw probably 400-500 people in line before [doors]," she says. "A lot of older house friends were like, 'Why would you

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MUSIC

play that? It's gonna die, get rid of it.”

Needless to say, it didn't. By 2012, multi-day EDM fests like Las Vegas's Electric Daisy Carnival and Miami's Ultra Music Festival were drawing even with, or outdrawing, the likes of Coachella and Lollapalooza. That year, Cooper Gillick, now a talent buyer for the Skyway as well as a DJ under the name Tok3n (he'll be one of the many locals spinning the Skyway's New Year's), was one of many who migrated from another scene — in Gillick's case, having promoted hip-hop shows at the Crystal Events Center for a largely suburban crowd. There, egos burnt him out.

“I [didn't] like the vibe behind the scenes,” Gillick says — before he discovered EDM. “I started listening, and electronic music evolved, and now it's everywhere.”

Like much of the Skyway scene, Gillick flies the flag for the heavy bass wobble of dubstep — a form that, like ska or rockabilly, has inspired deep loyalty despite (or because of) its relative musical inflexibility. The kids who discovered dubstep at the turn of the 2010s, says Kabanuk, “are continually our Skyway people, but they're 26, 27 now. The kids that came up underneath them accept all kinds of music — they're now [coming] every weekend.”

And increasingly, so are curious outsiders — including behind the scenes.

“Corporate America never cared about an act that was electronic,” Kabanuk notes. “That's what happened in 2012: The corporate train showed up. When it's a \$50 ticket and there's one every weekend, it's not so underground anymore.”

CRITICS' PICKS

FATHER

AMSTERDAM BAR AND HALL,
THURSDAY 12.29

2016 was a good year for unconventional young artists who essentially ignore traditional ideas of what makes for good rap music. Just consider the likes of Lil Uzi Vert, Lil Yachty, and Famous Dex, all of whom made major waves with their idiosyncrasies and youthful energy. Before the emergence of those guys, though, Father was doing his own defiant thing. Not to be confused with '90s heartthrob Father MC, Father has built up a cultish following since 2014's “Look at Wrist,” his viral breakout single featuring fellow Atlantans iLoveMakonnen and Key! Over the course of a handful of debaucherous mixtapes and numerous guest features, the leader of Atlanta's Awful Records collective has proved that his quirky, minimal, and idiosyncratic style is more skillful than his seeming effortlessness lets on. His two most recent tapes, 2015's unforgettably titled *Who's Gonna Get Fucked*

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SATURDAY DEC 31 [510 COVER]
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THE JAYHAWKS

FIRST AVENUE, THURSDAY 12.29

It's now a certified tradition that iconic native bands flock back to Twin Cities stages for special holiday shows. Those local heroes include the Jayhawks, who a year ago were still plotting their revival in the wake of another disappearing act by co-founder Mark Olson. But in the summer, led by Gary Louris, the Jayhawks launched a new era of their ongoing 30-year saga with *Paging Mr. Proust*, a kind of back-to-the-future album co-produced by Tucker Martine and R.E.M.'s Peter Buck. It juggled only lingering echoes of country-rock, focusing instead on acute references to vintage sounds (notably Crazy Horse, Brit pop, hints of krautrock, and new wave). The LP also combined distinct experimental streaks and stylish evolutions that still sound only like the 'Hawks. Lyrically, we're offered wistful recollections and forward glances, reflecting the title's reference to Marcel Proust's *In Search of Lost Time* and the cover photos of architect Eero Saarinen's futurist Idlewild TWA terminal. As song "Comeback Kids" suggests, the rejuvenated Jayhawks (including new guitarist Chet Lyster) again are flying high. Two Harbors open. 18+. 7:30 p.m. \$32.50-\$35. 701 First Ave. N., Minneapolis; 612-338-8388. —RICK MASON

THE KLIT•UATION

FIRST AVENUE, FRIDAY 12.30

DJ Keezy is no stranger to throwing successful dance parties that highlight women in the Twin Cities hip-hop and R&B scenes. The aptly titled KLIT•UATION is perhaps the best example of that, gathering a wide-ranging list of talent to perform and spin records in First Ave's Mainroom. Breaking the tokenism that often pervades local showcase lineups, the KLIT•UATION series is appropriately diverse while maintaining its feminist inclinations. Its aim? Paving the way for more platforms and safe spaces for women artists and fans. Everyone on the stacked bill — including former GRRRL PRYTY bandmates Sophia Eris, Manchita, and Shannon Blowtorch, plus Sarah White, BDotCroc, Maria Isa, Lady Midnight, the Lioness, Zed Kenzo, and Ness Nite — has proven her ability to hold down vibrant, powerful shows. The collective energy in the room is bound to leave a huge impression. 18+. 9:30 p.m. \$10-\$12. 701 First Ave. N., Minneapolis; 612-338-8388. —JACK SPENCER

KING

FINE LINE MUSIC CAFE, SATURDAY 12.31

Returning for one final Minneapolis show in 2016, the locally rooted dream-pop/R&B trio KING are three weeks on the heels of their Grammy nomination for Best Urban Contemporary Album alongside the likes of Beyoncé's *Lemonade* and Rihanna's *Anti*-. The nomination is for *We Are KING*, the Los Angeles-based group's long-awaited debut album and follow-up to 2011's *The Story* EP. That EP introduced Amber Strother and Anita Bias as extraordinary singers, and Paris Strother (who, like her twin sister, is originally from the Twin Cities) as an ambitious producer. Five years later, with the arrival of *We Are KING*, they lived up to the hype and then some. Besides the Grammy nom, it was also named Spin's No. 21 best album of 2016, a deserved honor: The LP is shimmeringly gorgeous, masterfully crafted, and makes zero compromises to boost its odds of landing a hit single (though the infectious "The Greatest" turned out to be its most popular song). With Tiny Deaths, K.Raydio, and DJ Willie Shu. 18+. 9 p.m. \$20-\$50. 318 First Ave. N., Minneapolis; 612-338-8100. —MICHAEL MADDEN

SNOWTA NYE

MINNEAPOLIS CONVENTION CENTER, SATURDAY 12.31

Promoted as "an experiential, multi-stage New Year's Eve festival made for the Midwest," Snowta NYE is slated to feature a musical lineup primarily consisting of electronic and rap acts. Saxophone- and drum-powered Colorado duo Big Gigantic, prolific British solo artist Tipper, and legendary Israeli duo Infected Mushroom lead the charge of electronic artists collectively set to bring a vast variety of futuristic sounds. On the hip-hop side, electrifying Atlanta rapper Waka Flocka Flame is the biggest star, though a few Minnesota artists will also be present, including Rhymesayers' Prof (one of the best performers in Minnesota music, period), Stand4rd member Bobby Raps (who recently served as a co-writer/producer on the Weeknd's world-conquering *Starboy*), and DJ Abilities. The night will also feature attractions including interactive art galleries, a Ferris wheel, a giant slide, a skateboard competition, virtual reality simulations, and more. On Friday night, two separate pre-parties will feature performances by D.R.A.M., Allan Kingdom, Finding Novyon, Michal Menert, and others; check out snowtanye.com for more info. 18+. 6 p.m. \$99-\$160. 1301 Second Ave. S., Minneapolis; 612-335-6000. —MICHAEL MADDEN

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SATURDAY // DEC 31

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SUMMONS (Family Law) [ON AMENDED PETITION]

NOTICE TO RESPONDENT (Name):
AVISO AL DEMANDADO (Nombre):
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You have been sued. Read the information below and on the next page.
Lo han demandado. Lea la información a continuación y en la página siguiente.

Petitioner's name is:
Nombre del demandante: MARIE HUDSON



You have 30 calendar days after this Summons and Petition are served on you to file a Response (form FL-120) at the court and have a copy served on the petitioner. A letter, phone call, or court appearance will not protect you.

If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs.

For legal advice, contact a lawyer immediately. Get help finding a lawyer at the California Courts Online Self-Help Center (www.courts.ca.gov/selfhelp), at the California Legal Services website (www.lawhelp.ca.gov), or by contacting your local county bar association.

NOTICE—RESTRAINING ORDERS ARE ON PAGE 2:
These restraining orders are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. They are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them.

FEE WAIVER: If you cannot pay the filing fee, ask the clerk for a fee waiver form. The court may order you to pay back all or part of the fees and costs that the court waived for you or the other party.

1. The name and address of the court are (2) number y dirección de la corte son:
SUPERIOR COURT OF CALIFORNIA
325 S. MELROSE DRIVE
VISTA, CA 92083

2. The name, address, and telephone number of the petitioner's attorney, or the petitioner without an attorney, are (2) nombre, dirección y número de teléfono del abogado del demandante, o del demandante sin abogado, son:
MARIE HUDSON
105 MALIBU POINT WAY
OCEANSIDE, CA 92058
760-644-2062

Date (Fecha): JUN - 7 2016 Clerk: by (Abogado), just

Facilitator (Facilitador)

STANDARD FAMILY LAW RESTRAINING ORDERS

Starting immediately, you and your spouse or domestic partner are restrained from:

- removing the minor children of the parties from the state or applying for a new or replacement passport for those minor children without the prior written consent of the other party or an order of the court;
- cashing, borrowing against, canceling, transferring, disposing of, or changing the beneficiaries of any insurance or other coverage, including life, health, automobile, and disability, held for the benefit of the parties and their minor children;
- transferring, encumbering, hypothecating, concealing, or in any way disposing of any property, real or personal, whether community, quasi-community, or separate, without the written consent of the other party or an order of the court, except in the usual course of business or for the necessities of life; and
- creating a nonprobate transfer or modifying a nonprobate transfer in a manner that affects the disposition of property subject to the transfer, without the written consent of the other party or an order of the court. Before revocation of a nonprobate transfer can take effect or a right of survivorship to property can be eliminated, notice of the change must be filed and served on the other party.

You must notify each other of any proposed extraordinary expenditures at least five business days prior to incurring these extraordinary expenditures and account to the court for all extraordinary expenditures made after these restraining orders are effective. However, you may use community property, quasi-community property, or your own separate property to pay an attorney to help you or to pay court costs.

NOTICE—ACCESS TO AFFORDABLE HEALTH INSURANCE: Do you or someone in your household need affordable health insurance? If so, you should apply for Covered California. Covered California can help reduce the cost you pay towards high quality affordable health care. For more information, visit www.coveredca.com. Or call Covered California at 1-800-300-1506.

WARNING—IMPORTANT INFORMATION
California law provides that, for purposes of division of property upon dissolution of a marriage or domestic partnership or upon legal separation, property acquired by the parties during marriage or domestic partnership in joint form is presumed to be community property. If either party to this action should die before the jointly held community property is divided, the language in the deed that characterizes how title is held (i.e., joint tenancy, tenants in common, or community property) will be controlling, and not the community property presumption. You should consult your attorney if you want the community property presumption to be written into the recorded title to the property.

SAVAGE LOVE

Holiday Special

Should my open marriage be included in my Tinder profile?



Dan Savage

Earlier this month, we recorded our *Savage Lovecast Christmas Spectacular* in Portland, Oregon. The audience submitted questions on tiny cards before the show, which allowed questioners to remain anonymous and forced them to be succinct. More questions were submitted than my guests and I could get to, so I promised the crowd I would answer as many of their unanswered questions as I could in this week's column. Here we go...

If you're married and in an open relationship, do you need to include that info in your Tinder profile? Or can you wait until later?

You should include/disclose that info in your profile (best practice), but many similarly situated men choose to wait until later (understandable practice). But the existence of a spouse must be disclosed sometime between the end of the first text exchange and the start of the first blowjob.

"Hall passes" don't work for many women because they can't orgasm when having random sex once with a random guy. What alternative would you recommend?

Where is it written on anyone's hall pass that it can be used only with complete strangers? Nowhere, that's where.

How common is it really for women to squirt? I get conflicting reports.

This answer, courtesy of the Kinsey Institute, isn't likely to satisfy you: "Somewhere from 10 to 54 percent of women experience some type of fluid expulsion in tandem with sexual arousal and orgasm." Maybe the incoming Trump administration can put the scientists they're pulling off climate change onto female ejaculation and we'll have better numbers by 2018.

Trans man and cis female, happily married, planning to get pregnant in the next five months. How do we break it to my wife's family? Half of them don't know I'm trans and will be carrying, and we don't want to lie, but also we don't want them to see us as anything other than just a couple.

Telling your partner's family you're trans isn't going to decouple you. You'll still be "just a couple," it's just that one of you is trans. Since you're not going to be able to hide which one of you is pregnant—not in the social media era—the sooner you tell them, the sooner they'll have their freak-outs, and the sooner they'll return to seeing you as the couple you always were and still are.

How do you decide who wins an argument in a same-sex relationship?

A sudden-death round of *Golden Girls* trivia.

All straight guys want to put it in your butt, but when you suggest eating it first, they run for the hills. How can I bridge this gap and get my ass eaten?

Date gay guys.

I'm four months pregnant. My husband won't stop talking about how excited he is to taste my breast milk. I said he could try it from a bottle, but he wants it from the source. I want to be GGG, but this weirds me out.

Tell your husband you're going to table this topic for the time being. It's possible you'll be less weirded out by the idea once you're actually breast-feeding, or the opposite is also a possibility. But pestering you about it for the next five months isn't going to increase his chances of getting it from the source—quite the opposite. (And for the record: You can be GGG and still have hard limits/absolutely nots.)

I'm a 25-year-old gay man who doesn't resonate with hookup culture. If I'm not comfortable fucking right away, how can I compete/find a partner?

I get your question all the time—which means you're not alone. Be up front about what you are willing to do and what you are not willing to do, and you'll scare off the wrong-for-you boys and attract the right-for-you boys.

mail@savageandlove.net

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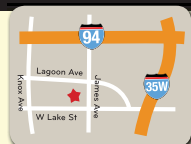
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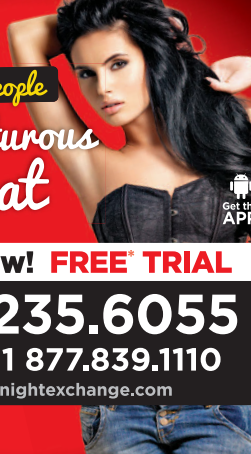
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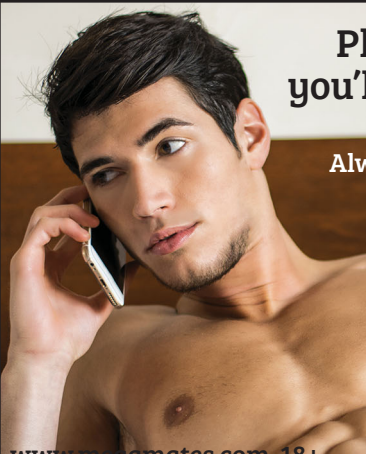
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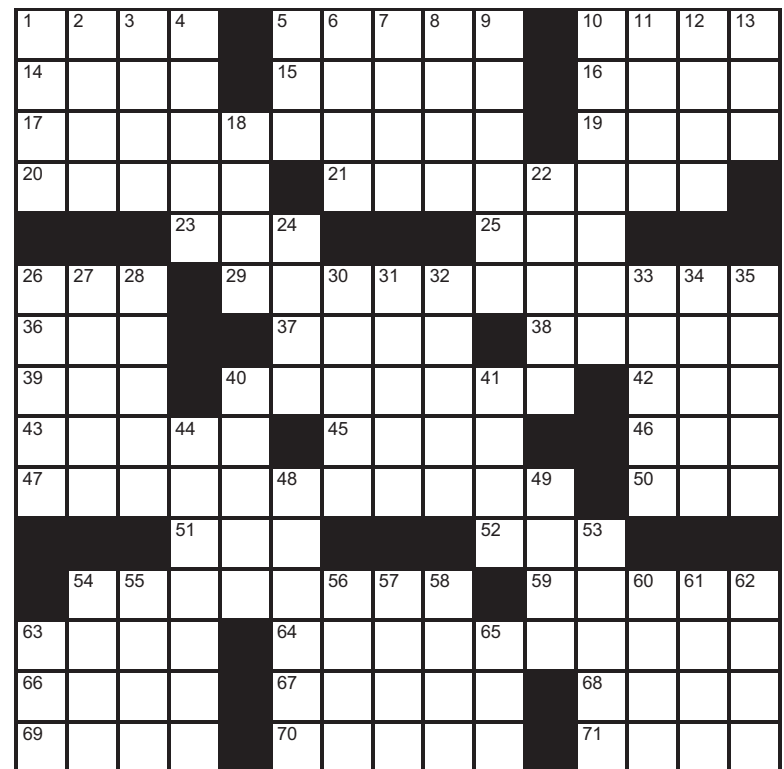
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Across

- 1 Southern fried veggie
- 5 Like leaves and saves
- 10 Conquistador's home
- 14 Duke's overseer
- 15 "The Sound of Music" stepmom
- 16 Caustic cleaner in a green can
- 17 German six-strings?
- 19 Go ballistic
- 20 Hard rain
- 21 Hamilton ____ (2016 rogue voters)
- 23 Indian royal
- 25 Hershey Bears sports org.
- 26 Swamp drained from 29-Across
- 29 Vice president
- 36 It's low in rummy
- 37 Surrealist with a distinctive mustache
- 38 Simmering
- 39 One of three in this answer: Abbr.
- 40 Like a single cell organism
- 42 Belt with a kimono
- 43 Apia's locale
- 45 Red coats, e.g.?
- 46 Swamp drained from 17-Across
- 47 "Visit Australia" pitches?
- 50 Cardinal points?: Abbr.
- 51 Computer port letters
- 52 2017 Rock and Roll Hall of Fame inductees
- 54 Cleaning equipment used in some bluegrass band instruments
- 59 Wahine word

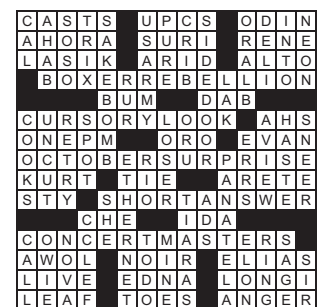
- while waving
- 63 Swamp drained from 47-Across
- 64 Store that sells nothing but stand-alone kitchen counters?
- 66 Make a few changes
- 67 Not moving at all
- 68 Clinton : Kaine :: Dole : ____
- 69 Start over
- 70 Political activist whose followers are called "Raiders"
- 71 Yalies

Down

- 1 Gambling figures
- 2 Ship spine
- 3 Hamburger order
- 4 One of the seven deadly sins
- 5 Health meas.
- 6 Like some troubling periods
- 7 Spoken aloud
- 8 Like some coat hangers
- 9 Monster Energy Cup Series org.
- 10 Advice columnist Hax
- 11 Not quite closed
- 12 Droops
- 13 Guitar, to a guitar god
- 18 Dinosaur National Monument state
- 22 2000s teen drama set in California
- 24 Throwing discipline
- 26 Model wood
- 27 Pepperoni slices, often
- 28 Bacteria, so to speak

- 30 Candy in a shell
- 31 ____ del Rey
- 32 Like plasma TVs
- 33 Flying in the air
- 34 Dressed like a justice
- 35 Shocking news from an ultrasound
- 40 Swamp drained from 64-Across
- 41 "By Jove!"
- 44 Helpful for
- 48 Pick up
- 49 Totally legit
- 53 Quench, as thirst
- 54 Off the mark
- 55 Without water
- 56 Bone fractured in some snowboarding accidents
- 57 Ran, as colors
- 58 King's address
- 60 Civ pro student, likely
- 61 Port in many an LCD TV
- 62 Egyptian biters
- 63 Riviera vista
- 65 Narrow channel: Abbr.

Last Week's Answer



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